

MACHINE KNITTING MONTHLY

January 2001
Issue 36

£2.25

Happy New Year
to all you MKM
readers!

RING IN THE NEW!

Paint & Stencil on Knitting
Trims & Edgings
Easy Quilting
Plating

SHAWLS ARE IN!

3 great patterns

HOUND DOG!

Jo Newton goes "walkies"
with a dachshund

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The friendly magazine that welcomes all machine knitters

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All the latest
news and views
for machine knitters



36

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Contents

Dear Readers

As I mentioned last month, the shows are over until January and yes, I did renew my acquaintance with a supermarket trolley on my first Saturday off. After struggling up and down aisles spilling over with Christmas goodies, crying children and exasperated adults - give me a knitting show any day!

My next self-inflicted wound had to be an obligatory meander around B&Q, PC World and Comet. People were busy choosing state-of-the-art screwdrivers and lighting, computers and software, assorted white goods and televisions. I started to think back to the time when machine knitters could buy every possible thing off the shelf in almost every town in the land and it is a great pity that most of us no longer have a local outlet.

The final nail was driven in the coffin (so to speak) with the other essential pastime when there's no knitting exhibition - a weekend trip to the tip. (Sorry, to be politically correct it is probably a public recycling facility or amenity site!) In Maidenhead on Sundays, we head for Braywick and queue in cars to put our cardboard and paper in one place, white goods in another, garden refuse in a third section, oil and batteries elsewhere. We happily dispose of furniture, clothes, shoes, televisions, lawnmowers and much more that's well worn and past its "use by" date.

As I watched one new item after another passing through the checkouts and cast off goods being hauled out of cars, I did start to wonder. Just how many branches of Comet would still exist if shoppers trundled back with a 10 year old fridge or a 15 year old TV and asked what they could expect in part exchange? Many of us bought Atari and Commodore computers for our children about 20 years ago. Would we take one back to Dixons this Christmas and ask for a good percentage of the original purchase price to upgrade, "in perfect condition, as new, still in original box and complete with accessories and instruction manual"? We wouldn't, would we!

We've come to expect our knitting machines to last forever and for retailers to offer some sort of part-exchange deal before we'll consider buying something from them. The only way we'll have second hand machines tomorrow is to buy some new models today! Don't get me wrong, I still knit on a machine that's almost 30 years old and I wouldn't part with it for the world. I also don't think we should stop writing patterns for old machines or helping knitters to use and maintain them and keep them going. Perhaps, though, the time is approaching for machine knitting to stop being a "car boot" and "charity shop" craft and have a spanking new image for the 21st century?

Finally, just a word of thanks to all those readers who telephoned to ask, "are you still there?". As the river burst its banks, yes, we were a little too close for comfort. There's something quite frightening about watching and listening to the River Thames thundering past in full spate, but we were lucky. My heart goes out to all those readers who were not so fortunate and who have to face the devastation that floods leave behind. Best wishes to you all and let's hope the New Year is a good one for all of us.

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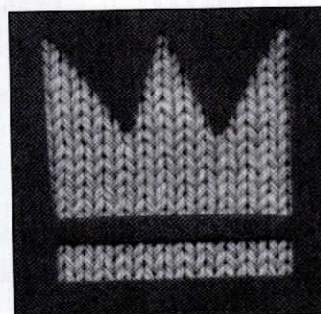
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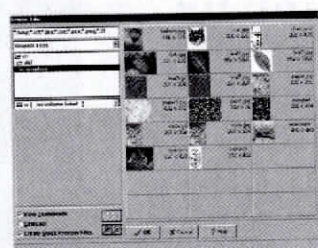


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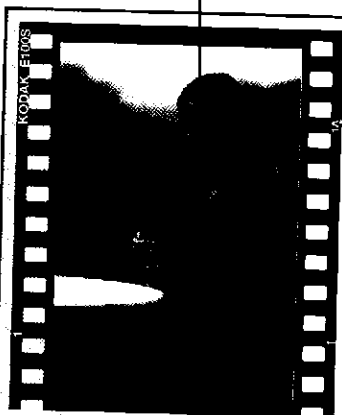
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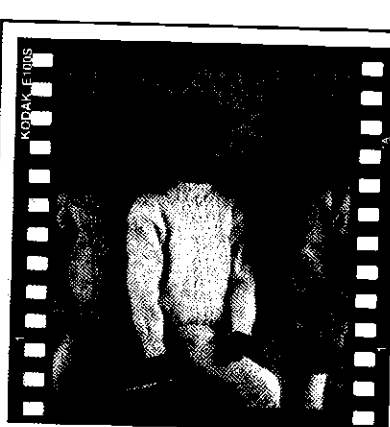
Maggie Andrews, Pauline Baker, Diane Bennett, Pat Coulston, Doris Coutts, Frank Dineen, Beryl Jarvis, Debbie Kendall, Joan Lafferty, Terry Mason, Betty Meeds, Nina Miklin, Jo Newton

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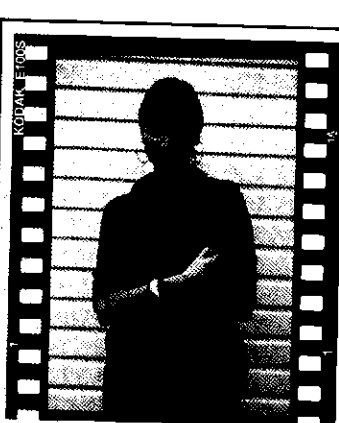
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United States of America

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318 Lord Street, Highgate
Western Australia 6003, Australia

News Line

New products for the New Year

Machine knitters are always interested in the latest developments, so don't forget to let us know when you have a new product for our readers. Our fax number is 01628-633250 and you can e-mail us at rpa@surf3.net and our address is on page 2.

ESSEX HANDICRAFTS ASSOCIATION

We've just heard that the **Essex Handicrafts Association** is holding an exhibition next year. This flurry of activity comes after a break and here are the details.

If you would like any further information about the exhibition or the Essex Handicrafts Association, Lesley Davis would be more than happy to chat to you and the number is 01268-523542.

2001 EXHIBITION

Venue Hylands House,
Chelmsford, Essex
Time 10.00 am - 6.00 pm
Date Saturday 17th March
2001
Price £3.00, concessions
£2.00 (includes entry
to Hylands House)



ARE YOU LEFT-HANDED?

Anything Left-Handed in London is the world's original and most successful left-handed business. Visitors to the company's website will be amazed by the diversity of products available to make their lives easier!

Naturally there's an unrivalled choice of basic essentials such as scissors, tin openers and peelers. However, many left-handers are not even aware that there are rulers, pencil sharpeners, computer keyboards, kitchen knives and fountain pens. There's also an extensive range of children's items.

Anything Left-Handed has a 30-year history as the world's leading specialist in left-handed products, based on the shop and mail order company and the



website adds a whole new and exciting dimension to their business. For most people, visiting London is not an option and the website not only shows the full and constantly up-dated range of items available, but also explains how the products differ and why they are so much easier to use. To find out more, log on to the Website or contact the company at:-

Anything Left-Handed
57 Brewer Street
LONDON W1
Website: www.anything-left-handed.co.uk

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INDIVIDUAL LEARNING

Ann and Richard Kite tell us they have registered under the Government's learning initiative, **Individual Learning Accounts**. This means they offer students almost free tuition. The student puts £25 into a pot and the Government adds a further £150. The student can then buy £175-worth of learning from a registered provider.

The scheme also allows Ann and Richard to provide teaching to those who feel they have no wish to work for a Certificate of any sort. This is probably good news for all those knitters who are rather diffident about their abilities!

Ann and Richard have now established a team of Tele-Tutors. (They could have called them e-tutors, but this would not generally be correct, as UK students prefer the telephone.) All the tutors are qualified and have many years' experience. Over the last few months, they have been working well with Ann and Richard and a handful of

pilot students. The team can be expanded at will to meet demand, as they have applicants on hold. For further information about this innovative project, contact:-

Ann & Richard Kite
The Machine Knitters
Educational Trust
The Llanerch
NEW RADNOR
Powys LD8 2TP
Tel/fax: 01544-350627
E-mail: AKES@compuserve.com

Whoops!

As many of you have already discovered, the needle diagram for the Christmas Ornaments was sucked off the pages of our November issue by a black hole. (No, really!)

So, with our apologies, here it is...

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| | | • | | | • | | |

New Books

Winter knitting

Here are some "must-have" patterns for your collection. Phyllis Moran keeps Passap people happy with a lovely "aran-look" cardigan in eight sizes. Beverley Ward has a wonderful scarf pattern for Brother knitters with a garter carriage and "Bags of Inspiration" for you, for the New Year.

PASSAP PEOPLE

We've just received a copy of **Phyllis Moran's** latest pattern for the Passap. It's a cardigan with detailed panels in an Aran-look pattern and it's suitable for both E6000 and Duo machines, as the console is not used.

Try as she did, Phyllis could not print the pattern in less than 14 pages! There's a lot of stitch movement to form the detailed panel and she wanted to give plenty of references to row count, so that knitters would not get lost if interrupted. Many of you will also appreciate the fact that Phyllis has written the left and right fronts separately, so that there is little chance of making a mistake whilst knitting and shaping the front slope and armholes on different rows.

The pattern is written in eight bust sizes from 32 to 46 inches. There are four lengths from 30 to 48 inches, three sleeve lengths and the design was knitted in Yeoman 50/50. Phyllis has included as much detail as possible, because this is what her club members tell her they like! She feels that her pattern represents good value at £5 (inc. p&p) and we certainly agree!

Phyllis...

E6000 or DUO

*Cardigan with Aran look detailed panels.
Set in sleeves & Fully fashioned shaping.*



Stitch detail on panel.



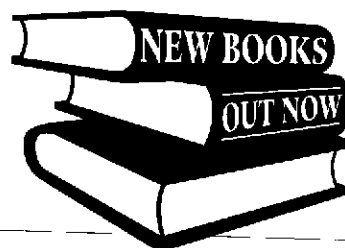
Knitted in Yeoman 50/50.
Adjustable to 4 different lengths.

Phyllis...

Customers of **Metbury Designs** will know, from their November Newsletter, that Christina and Eileen will cease trading on 31st March 2001. So, we're sure that Passap patterns will be even more in demand and Phyllis has some lovely, affordable designs.

Do get in touch with her at the address below, either to order her new pattern or to ask for more information about her other designs. We're sure you won't be disappointed!

Phyllis Moran
5 Lineacre Close
GILLINGHAM
Kent ME8 9NW



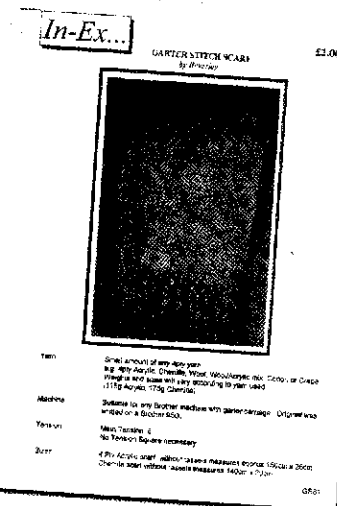
In-Ex...

TIMELY DELIGHTS

We can always rely on Beverley at **In-Ex** to reflect the current trends and she has two very inexpensive patterns available for you to knit and knit again! The first is a **Garter Stitch Scarf** knitted with a small amount of any 4-ply yarn. She suggests using 4-ply acrylic, chenille, wool, wool and acrylic mix, cotton or crêpe. Naturally, the weights and sizes will vary according to yarn used, but you'll need as little as 115g of acrylic or perhaps 175g of chenille.

The pattern is suitable for any Brother machine with garter carriage and the original was knitted on a Brother 950i. You'll be delighted to know that no Tension Square necessary! The cost is a modest £2.30 including postage and packing and there's a full colour photograph on the front of the pattern.

Beverley's other "must have" design of the moment is **Bags of Fun**. She's written it in response to all those knitters who would like to make themselves one of the lovely

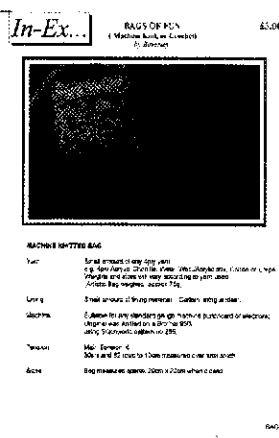


knitted or crocheted bags, which are so popular at present. It's also lovely to make as a gift for a relative or special friend and Beverley shows you how to line the bag and make a Turk's Head button fastening for a truly professional finish.

This time, even less yarn is used - the bag knitted in **Bramwell Artistic** weighs approximately 75g. The pattern is suitable for any standard gauge machine, including punchcard or electronic models. Beverley has also included crochet instructions. Again, there's a full colour photograph and the pattern costs £3.30 including postage and packing.

To order either pattern or request a full catalogue, please write to the following address. If you are not ordering this time, please enclose a self-addressed and stamped envelope for your copy of the catalogue.

In-Ex Ltd
PO Box 1459
WINDSOR, Berks SL4 2TP



Burblings

Storm Trooper

Pauline Baker planted a few boxes of pansies and set off to take the NEC by storm - only to return to discover that a different tempest had undone her noble efforts.

The National Knit Stitch & Creative Needlecrafts Show held at the NEC has been and gone and this year I went on my own. Two other friends were either starting new jobs or were on holiday and I had booked to go by coach on Saturday instead of Friday. Even my daughter opted to stay at home, ostensibly to do some studying for her "A" levels. Funny though, she was quite keen to take a day off school had I been going on Friday instead! Pardon this unworthy thought, but I have a feeling it could have been an excuse for her to get her strength up for slapping and tickling later on that evening.

Having lugged bales of compost to augment my unforgiving clay soil and stuffed eight

boxes of pansies into the garden the previous day, I felt very deserving of a nice day away. Humans and animals catered for, my darling took me to the coach and I felt cosily smug sharing transport for once and not travelling as a solitary soul in the car.

A BIT OF CHUTZPAH

I always feel quite excited about going to exhibitions. With my Visa card trembling a little and a few nice crisp

notes just waiting to change hands and as I've noticed on previous occasions, that not a lot of folk wear examples of their craft, I decided to set a good (?) example. Courageously I donned my "Drope" which is a cross between a dress, cape and coat. Actually, it's a Mary Dowse design (the one which always featured in the magazine adverts of an elegantly hatted lady, casually draped in a very easy-to-wear design. The pattern is knitted and shaped in just two pieces and very suitable for fine gauge machines. My version is knitted in 2-ply **Forsell Pure Wool**, together with one end of French Crêpe in the brightest red I could possibly find!

It's not a garment in which to hide, although it's a fantastic disguise for one's "Ruben-style" curves. Decorated with yards and yards of self-coloured knitted rouleau, twirled and curled, as Alison on the MK Guild Stand said, it did take a bit of "chutzpah" to wear. Nothing daunted by perhaps looking slightly bizarre, I had a really good day. Not having to think of pleasing anyone but me, I was able to listen to lectures and mooch round talking to friends and making new ones, in the way we can when we share an obsession.

QUALITY STREET

I would imagine that many readers will remember the Reader's Digest when it was at its height and recall something called "Buy Lines" by Alison Graham (I think that was her name). Anyway, her article was a series of endorsements for anything from teeth whiteners to anti-



Forge Craft Creations

bed wetting aids, so when I start enthusing about various designers and "things" connected with machine knitting, I hope it doesn't sound like this catalogue. It's time to do it again though!

For some months I've been drawn to something in our magazines called "Dimensional Knitting". At Birmingham, was able to

make its acquaintance - and what a good idea it is! I sought out Sylvia Wynn, well known for her delightful Swiss darning, who gave birth to the idea for this particular pattern styling. As she said in her short talk, it's for people who perhaps (over the years) have slightly changed shape. There you are you see, another opportunity for disguise.

Garments are knitted in panels without seams and joined either by hand or machine knitted bands, which give a gently tailored look. By taking personal measurements and doing about the same amount of simple maths that even my dog could do, hey presto you arrive at a garment that actually fits. Simple and without having to "go up" several sizes to accommodate the "bumpy bits" which have developed from eating too many Quality Street.



THE RAVAGES OF TIME

Not feeling in the slightest bit guilty about deviating from my diet, the "Drope" once again came into its own. Hiding the ravages of sausage and mash, my bulges and I flopped in and out of the small theatres. I was able to listen to Sylvia Wynn and also catch up on some of Susan Lazear's ideas - both of these talks made me feel like whizzing back home to start being creative. Time went by so quickly and it was only when I was engrossed in some help by Alison Lee on the Guild stand, I realised that like Cinderella I had a coach to catch. Somehow though, I'd already managed to resemble a rather neat pumpkin!

Isn't it a lovely feeling to clutch a couple of plastic carriers with those items one just has to have! Having said that, on this occasion I restricted myself to only one

cone of fairly pricey Merino - but several books and various "thingies". The NEC makes a really good centralised venue for shows like this, but I must admit to being slightly disappointed by the attendance. There appeared to be almost too much room and not enough people to enjoy the exhibits, which puts me back on my hobby horse concerning the sparse amount of national advertising given to craft events.

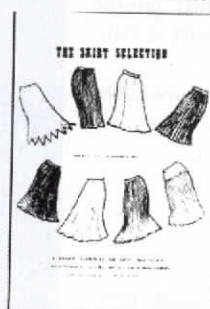
I arrived back home, only to find there had been a freak hailstorm within about a two-mile radius. It had been so sudden and savage, that dozens of my lovely winter-flowering pansies had been shredded - so much so that I don't think they'll recover

into their flowery state until the Spring. At the time of writing, I can't quite remember whether we had a Chinese takeaway for solace, although Terry had saved a bag full of hailstones in the freezer to show me when I came home.

Guests permitting and a nice trip down to Spalding to see my Internet friend Jean and her various machines, I'm going to get to grips with "Dimensional Knitting" this week. I think this is going to be just the thing to replace a lot of those wardrobe "mistakes" and disappointingly tight items that have just got to go. Living within eleven miles of Uppingham, a yarn-buying spree for these ensembles, is definitely in the air! ■



Collect the MAGGIE ANDREWS Pattern Collections



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79 Hookfield, Harlow, Essex CM18 6QQ.

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Burlings

Woman's Suit

A Maggie Andrews design in Bramwell yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber and single motif facility.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply

2 [2, 2, 2] x 500 g cone in Black (MC).

100 g in Red (C).

6 x 1.5 cm buttons.

Length of 2.5 cm wide elastic to fit waist measurement, plus 1 cm.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F W Bramwell & Co Ltd, Old Empress Mills, Empress Street, Colne, Lancashire BB8 9HU or telephone 01282-860388.

GARMENT WEIGHT

Finished jacket in first size weighs 350 g.

Finished skirt in first size and first length weighs 330 g.

Pattern Information

MEASUREMENTS

Jacket

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 102 [113, 122, 132] cm, 40¼ [44½, 48, 52] in.

Length to shoulder 65 [67, 69, 71] cm, 25½ [26½, 27¼, 28] in.

Sleeve seam 45 cm, 17¾ in (adjustable).

Skirt

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Finished length to waistband after steaming 68 [72, 76] cm, 27 [28½, 30] in.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).



Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Reference Section on page 2.

NOTES

- a) We used knit side of knitting as right side of garments.
- b) Before knitting, prepare any punchcards or electronic

sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. c) When shaping in HP on shoulders and sleeves, always take yarn round first inside N in HP to prevent a hole forming.

d) The skirt has a choice of three lengths. We suggest that you mark the stitches for the size you require.

e) The number of panels knitted relate to the different hip sizes.



There are lots of super classic clothes, both suits and separates in Maggie's books:-

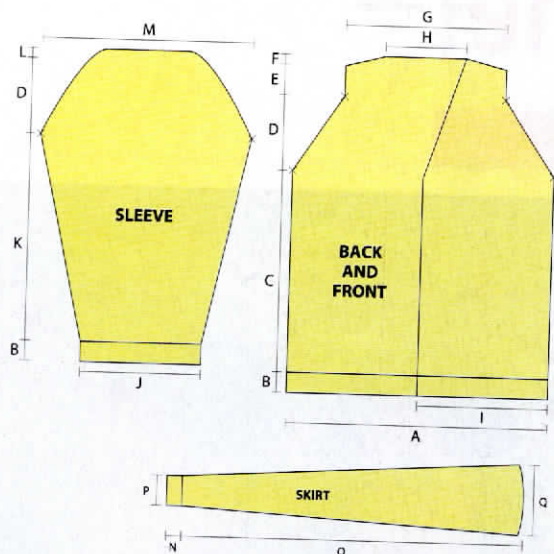
- * Four Seasons Suits
- * Classic Collection
- * Skirts & Tops
- * Skirt Selection
- * Tunic & Sweater Collection

These are available from Maggie price £4.50 each including post and packing or send a self-addressed and stamped envelope for an illustrated catalogue to the following address:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

Diagrams

A = 52 [57, 62, 66.5] cm
B = 4 cm
C = 40 cm
D = 15 [17, 19, 21] cm
E = 6 cm
F = 2 cm
G = 32 [36, 40, 44] cm
H = 16 [17, 19, 20] cm
I = 24.5 [27, 29.5, 32] cm
J = 24 [25, 26, 27] cm
K = 41 cm
L = 1.5 cm
M = 42 [43, 44, 45] cm
N = 2.5 cm
O = 68 [72, 76] cm
P = 6 cm (1 panel)
Q = 14.5 [15, 15.5] cm (1 panel) related to the skirt length NOT the hip size.



SILVER REED ELECTRONIC MACHINES

Right Front (Side A)

Place needle 1 cam between needles 12 and 13 at right of centre 0. Place point cams between needles 12 and 13 and needles 36 and 37 at right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

Left Front (Side B)

Place needle 1 cam between needles 12 and 13 at left of centre 0. Place point cams between needles 12 and 13 and needles 36 and 37 at left of centre 0. Press button 1 (left light on) and button 2 (right light on for 580 and SK840 machines, left light on for earlier models).

BROTHER ELECTRONIC MACHINES

Right Front (Side A)

Place pattern over needles 13 to 36 at right of centre 0.

Left Front (Side B)

Place pattern over needles 13 to 36 at left of centre 0 and reverse switch 1.

PUNCHCARD MACHINES

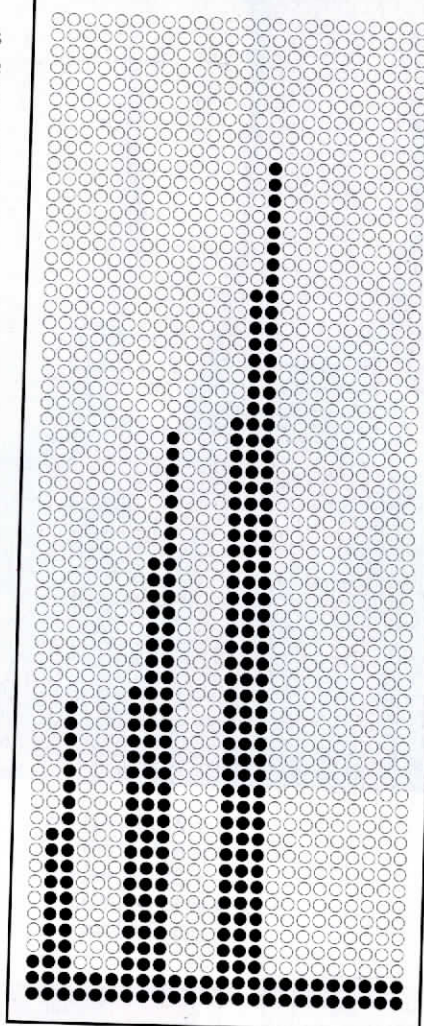
Right Front (Side A)

Insert card as shown.

Left Front (Side B)

Insert card back to front.

Punchcard Chart



to the left. K 26 rows. Transfer sts for st *.

Using MT, K 1 row.

Set RC at 000. K 160 rows. Place marker at each end.

SHAPE ARMHOLES

Using a double (2-prong) transfer tool, dec 1 st at each end on next and every foll alt row until 100 [116, 140, 164] sts rem, then on every foll 2nd [3rd, 3rd,

Bramwell

You might like to know that **FW Bramwell & Co Ltd** moved at the beginning of December and the company is pleased to announce the expansion of its yarn and craft operations.

There are four new shades in the **Roselan DK** range and the colours are Dusty Pink, Airforce, Firecracker and Midnight. The yarn is available on 500g cones. A new yarn suitable for skirts and dresses is also being added to the range. **Bramwell's 4-ply Crêpe** will be available in 19 popular shades and on 500g cones.

As well as being involved in knitting yarns for some 35 years, Bramwell ventured into the craft market some eight years ago. The company now offers an exclusive range of craft products including **Jones Tones Paints**, **Heat 'n' Bond** iron on adhesives, **Peel 'n' Stick** adhesives, scissors and craft papers including the **Art Attack** brand from the popular children's TV show. You can also obtain **Twist Art** dyed paper for making floral arrangements plus a range of Palmer Pletsch sewing books and videos.

For further information, please look at the website www.bramwell-crafts.co.uk or contact Bramwell at the following address:-

FW Bramwell & Co Ltd
Old Empress Mills, Empress Street
Colne, Lancashire BB8 9HU
Tel:- 01282-860388 Fax:- 01282-860389
E-mail:- info@bramwellcrafts.co.uk

3rd] row until 96 [108, 120, 132] sts rem. K 1 row. RC shows 220 [228, 236, 244]. Place marker at each end. K 24 rows. RC shows 244 [252, 260, 268].

SHAPE SHOULDERS

Set carriage to hold. Push 6 [7, 8, 9] Ns at opposite end to carriage to HP on next 6 rows and 6 [8, 8, 9] Ns on foll 2 rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP. K 1 row. Place marker at each side of centre 48 [50, 56, 60] sts. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MC, cast on 74 [82, 89, 96] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

** Insert card and lock on first row (Side A). Set for single motif over Ns 13 to 36 inclusive at right of centre 0. Using MT, K 1 row. Set RC at 000. Do not release card. (Electronic Machines - memorise, then 12 ►

Knitting Instructions

Jacket

BACK

With carriage at right and using MC, cast on 156 [172, 186, 200] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Set main bed to tuck to the right and knit

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An original King Cole design

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is ideal for double knitting machines, but can also be knitted at a loose tension on standard gauge machines and a tight tension on chunky machines.

MATERIALS

King Cole Big Value DK

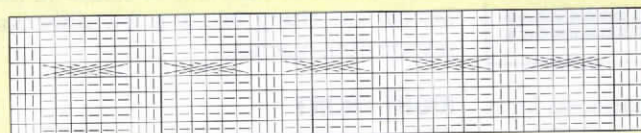
2 [2, 3] x 100 g balls in Yellow, Blue or Pink (MY).

Pair 3.75 mm knitting needles.

For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

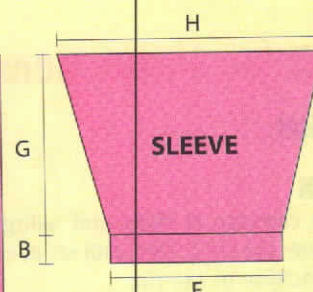
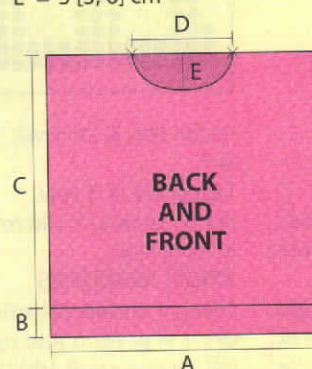
Diagrams

-  = Drop st and reform
-  = Cross 3 sts at left in front of 3 sts at right
-  = Transfer st at right on to N at left, then transfer both sts on to N at right
-  = Transfer st at left on to N at right, then transfer both sts on to N at left
-  = Transfer centre st on to N at right. Transfer st at left on to centre N. Transfer both sts at right on to Centre N
-  = Cross 2 sts at left in front of 2 sts at right
-  = Cross 2 sts at right in front of 2 sts at left



A = 37 [39, 42] cm
B = 4 [5, 5] cm
C = 35 [38, 43] cm
D = 13 [14, 15] cm
E = 5 [5, 6] cm

F = 24 [25, 26] cm
G = 25 [28, 32] cm
H = 36 [38, 40] cm



Pattern Information

MEASUREMENTS

Suitable for children aged 4 [6, 8] years.

To fit chest 66 [71, 76] cm, 26 [28, 30] in.

Actual size 72 [76, 82] cm, 28½ [30, 32½] in.

Length to shoulder 39 [43, 48] cm, 15½ [17, 19] in.

Sleeve seam 29 [33, 37] cm, 11½ [13, 14½] in.

TENSION

20 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

ABBREVIATIONS

For a list of the abbreviations we use, please look under Reference Section on page 2.

NOTES

a) We used knit side of knitting as right side of garments.

Knitting Instructions

Original garments knitted in third size and shown on an 8-year old girl.

BACK

Using 3.75 mm knitting needles and MY, cast on 74 [78, 84] sts. Work in K1, P1 rib for 4 [5, 5] cm, 1½ [2, 2] in, ending with a wrong side row.

Push 74 [78, 84] Ns at centre of machine to WP. With carriage at left, place sts on to Ns. Set RC at 000. Using MT, cont in st st. K 99 [107, 121] rows. Place marker at each side of centre 26 [28, 30] sts. Cast off.

SLEEVES

Using 3.75 mm knitting needles and MY, cast on 40 [42, 44] sts. Work in K1, P1 rib for 4 [5, 5] cm, 1½ [2, 2] in, ending with a right side row.

Next Row (Inc Row): Rib one row, inc 8 sts evenly across the row. 48 [50, 52] sts.

Push 48 [50, 52] Ns at centre of machine to WP. With carriage at left, place sts on to Ns. Set RC at 000. Using MT, cont in st st. K 3 [3, 5] rows. Shape sides by inc 1 st at each end on next and every foll 4th [4th, 6th] row until there are 58 [56, 60] sts, then on every foll 6th row until there are 72 [76, 80] sts. K 8 [7, 6] rows. RC shows 70 [79, 90]. Cast off.

FRONT (YELLOW PULLOVER)

Using 3.75 mm knitting needles and MY, cast on 74 [78, 84] sts. Work in K1, P1 rib for 4 [5, 5] cm, 1½ [2, 2] in, ending with a right side row.

Next Row (Inc Row): Rib 23 [25, 28] sts, inc 14 sts over next 28 sts, rib 23 [25, 28] sts. 88 [92, 98] sts.

Push 88 [92, 98] Ns at centre of machine to WP. With carriage at left, place sts on to Ns. Set RC at 000. Using MT, cont in st st working cable panel from Chart 1 over centre 42 sts. K 85 [93, 105] rows.

SHAPE NECK

Using a length of MY, cast off centre 16 [18, 20] sts. Push 36 [37, 39] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 26 [27, 29] sts rem. K 2 [2, 4] rows. Cast off.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

FRONT (BLUE PULLOVER)

Using 3.75 mm knitting needles and MY, cast on 74 [78, 84] sts. Work in K1, P1 rib for 4 [5, 5] cm, 1½ [2, 2] in, ending with a wrong side row, inc 1 st at centre of last row. 75 [79, 85] sts.

Push 75 [79, 85] Ns to WP. With carriage at left, place sts

on to Ns. Set RC at 000. Using MT, cont in st st working lace panel from Chart 2 over centre 29 sts. K 85 [93, 105] rows.

SHAPE NECK

Using a length of MY, cast off centre 11 [13, 15] sts. Push 32 [33, 35] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 24 [25, 27] sts rem. K 4 [4, 6] rows. Cast off.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

FRONT (PINK PULLOVER)

Using 3.75 mm knitting needles and MY, cast on 74 [78, 84] sts. Work in K1, P1 rib for 4 [5, 5] cm, 1½ [2, 2] in, ending with a right side row.

Next Row (Inc Row): Rib one row, inc 5 sts evenly across the row. 79 [83, 89] sts.

Push 79 [83, 89] Ns to WP. With carriage at left, place sts on to Ns. Set RC at 000. Using MT, cont in st st working lace and cable panel from Chart 3 over centre 35 sts. K 85 [93, 105] rows.

SHAPE NECK

Using a length of MY, cast off centre 11 [13, 15] sts. Push 34 [35, 37] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Cast off 3 sts at beg of

next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 26 [27, 29] sts rem. K 4 [4, 6] rows. Cast off.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

NECKBAND

Join right shoulder seam.

With right side facing and using 3.75 mm knitting needles and MY, pick up and K 42 [46, 50] sts around front neck and 28 [30, 32] sts across back neck. 70 [76, 82] sts.

Work in K1, P1 rib for 3 cm, 1¼ in, ending with a wrong side row. Cast off in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seams. Place markers 19 [20, 21] cm on each side of shoulder seams. Set in sleeves between markers stretching slightly. Join side and sleeve seams. ■

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◀ 9 lock on first row.) Cont in single motif Fair Isle with MC in feeder 1/A and C in feeder 2/B. K until RC shows 15. Release card. K until RC shows 32. Lock card on 18th row. Do not release card. (Electronic Machines - memorise, then lock on 18th row.) K until RC shows 79. Release card. K until RC shows 96. Lock card on 35th row. Do not release card. (Electronic Machines - memorise, then lock on 35th row.) K until RC shows 143. Release card. K until RC shows 160. Remove card. Cont in st st and MC. Place marker at each end.

SHAPE FRONT EDGE & ARMHOLE

Using a double (2-prong) transfer tool, dec 1 st at left edge on next and every foll 4th row and at the same time dec 1 st at armhole edge on next and every foll alt row until 32 [40, 54, 69] sts rem, then on every foll 2nd [3rd, 3rd, 3rd] row until 29 [33, 37, 41] sts rem. K 1 row. RC shows 220 [228, 236, 240]. Place marker at right edge. Cont to dec at left edge only on every 4th row from previous dec until 24 [29, 32, 36] sts rem. K 8 [12, 8, 8] rows. K 1 row less for Left Front. RC shows 245 [253, 261, 269] [244 [252, 260, 268] on Left Front].

SHAPE SHOULDER

Set carriage to hold. Push 6 [7, 8, 9] Ns at opposite end to carriage to HP on next and foll 2 alt rows, K 1 row. 6 [8, 8, 9] sts rem. Set carriage to knit back to WP. K 1 row. Using WY, K a few rows and release from machine **.

LEFT FRONT

With carriage at right and using MC, cast on 74 [82, 89, 96] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *. Work as for Right Front from ** to ** reversing shaping by reading left for right and right for left and noting alteration in number of rows worked and using Side B instead of Side A.

SLEEVES

With carriage at right and using MC, cast on 72 [76, 78, 82] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set

machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st.

Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th row until there are 80 [84, 86, 90] sts, then on every foll 6th row until there are 126 [130, 132, 136] sts. K 13 rows. RC shows 164. Adjust length at this stage, if required. Place marker at each end.

SHAPE TOP

Set RC at 000. Using a double (2-prong) transfer tool, dec 1 st at each end on every row until 66 [78, 92, 104] sts rem, then on every foll alt row until 36 sts rem. RC shows 60 [68, 76, 84]. Set carriage to hold. Push 4 Ns at opposite end to carriage to HP on next 6 rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP. K 1 row. Place marker at centre 0. Cast off.

FRONT BORDER

With carriage at right and using MC, cast on 19 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 6 rows.

* Counting from right edge, make a buttonhole over Ns 9 and 10. K 32 rows *.

Rep from * to * 4 more times. Make another buttonhole over same Ns as before. K 2 rows. RC shows 168.

Place marker at right edge. Set RC at 000. K 94 [102, 110, 118] rows.

Place marker at right edge. Set RC at 000. K 62 [66, 70, 74] rows.

Place marker at right edge. Set RC at 000. K 94 [102, 110, 118] rows.

Place marker at right edge. Set RC at 000. K 168 rows. Cast off.

SLEEVE & SHOULDER TRIMS (KNIT 4)

With carriage at right and using MC, cast on 7 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 19 [25, 28, 34] rows. Dec 1 st at each end. K 5 rows. Dec 1 st at each end. K 5 rows. Transfer sts to main bed. Cut yarn, thread

end into a needle. Thread yarn through sts, release from machine, draw up and secure.

PRESSING

Wash all pieces and roll in a towel or give short spin to partially dry. With wrong side facing, block knitting by pinning out all pieces to measurements given. Allow to dry in shape before removing pins.

JOIN SHOULDERS

Push 96 [108, 120, 132] Ns at centre of machine to WP. With K side of Fronts facing, replace sts from Right Front on to 24 [29, 32, 36] Ns at left and sts from Left Front on to 24 [29, 32, 36] Ns at right. Unravel WY. Push 24 [29, 32, 36] Ns at each side to UWP with sts behind the latches. With P side of Back facing, replace sts on to Ns placing them into needle hooks. Unravel WY. Push Ns in UWP back to WP so that one set of sts knits through the other. Using MT and MC, K 1 row. Cast off.

MAKING UP

Set in sleeves matching markers and matching centre marker to shoulder seam. Join side and sleeve seams. Sew front border in position, matching markers. Sew trims along shoulder seams and up centre of sleeves above cuffs. Finish buttonholes and sew on buttons to correspond.

Skirt

Push 180 [190, 200] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MC, work as follows:-

* K 14 rows. Set carriage to hold.

** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from ** 6 [7, 8] times more. Cont to rep from ** and at the same time work in stripes of 4 rows C and 4 rows MC until 10 Ns rem in WP. Set carriage to knit back to WP. Using MC, K 16 rows. Place marker at each end *.

Rep from * to * 13 [15, 17, 19] times more. (Count the

markers.) If you like your clothes loose add an extra panel. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

With K side facing, replace sts on to Ns. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place into needle hooks. Push Ns back to WP so that one set of stitches knits through the other. K 1 row. Pull out nylon cord and remove WY. Cast off very loosely.

MAKING UP

Join elastic into a circle with 1 cm overlap. Fold 2.5 cm, 1 in at waist edge of skirt to the inside over the elastic and catch down for waistband.

PRESSING

Thread binding wires through lower edge if you have them. If not, be careful to put pins close together to ensure a smooth edge. Work on two panels at a time, using markers as a guide.

With right side facing, pin out two panels on an ironing board or blocking board to the measurements given in pressing diagram, making sure the lower edge is curved. The width at the wide end of the panel relates to the different lengths of the skirt, not the different hip sizes.

Steam press very well, dabbing the iron up and down on these two panels. Do not move the iron from side to side. Pay extra attention to the lower edge. Allow the panels to cool before unpinning. If the edge rolls at all, re-steam it. Now work all around the skirt. Hang up by the waist until completely dry.

EDGING

Push 3 Ns to WP. With carriage at right, P side of skirt facing and using a treble (3-prong) transfer tool, pick up 3 sts from lower edge at left of seam and place on to Ns. Using MT-1 and MC, K 6 rows.

* Pick up next 3 sts at left and place on to same Ns. K 6 rows. Rep from * around lower edge. Pick up first 3 sts knitted and place on to same Ns. Cast off. ■

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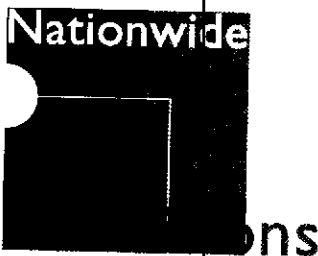
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Group visits by appointment are welcome all year round, any day - that also includes evenings - but don't forget to book refreshments! Please 'phone the Site Manager on the number listed below for further information.

Another workshop contains Griswold circular machines on which socks are still produced for sale and, as you can see, visitors are encouraged to have a go themselves!

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Chapel Street
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Nottingham NG11 6HE
Tel: 0115-984 6914

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Club Outings

Family Fair Isle Sweaters

Designed by reader Margaret Harris

Pattern Information

MEASUREMENTS

Man's Version

To fit chest 92 [97, 102, 107, 112, 117, 122] cm, 36 [38, 40, 42, 44, 46, 48] in.

Actual size 105 [111, 115, 121, 125, 131, 135] cm, 41½ [43%, 45%, 47½, 49%, 51½, 53½] in.

Length to shoulder 76 cm, 30 in.

Sleeve seam 55 cm, 21¼ in.

Woman's Version

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 95 [101, 105, 111, 115, 121, 125] cm, 37½ [39%, 41%, 43%, 45%, 47½, 49%] in.
Length to shoulder 69.5 cm, 27½ in.

Sleeve seam 49 cm, 19½ in.

Child's Version

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.

Actual size 70 [74, 80, 84, 90] cm, 25¼ [29%, 31½, 33%, 35½] in.

Length to shoulder 39 [43, 47, 51, 55] cm, 15½ [17, 18½, 20%, 21½] in.

Sleeve seam 28 [31, 34, 37, 40] cm, 11 [12¼, 13½, 14½, 15½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over st st in 4-ply Acrylic (tension dial setting approx 7).

28 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern B (tension dial setting approx MT+1).

For perfect results, check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) On Brother electronic machines, place pattern over centre 0.

f) On Fair Isle Pattern A, hook up the 5 stitch floats on rows 1, 2 and 6 of each bell.

g) Place a fine coloured thread into the same feeder as E on every 10th row of linings. This is a useful guide to show where to hook up a few stitches across the row at 10 row intervals. The edge stitches were hooked up at the beginning of every Fair Isle row.

MAN'S & WOMAN'S VERSION

FAIR ISLE PATTERN A

Using MT, K 2 rows D and 2 rows C. Release card and cont in Fair Isle. Using MT+1, K 6 rows C/MC. Lock card. Using MT, K 2 rows C and 2 rows D. Release card. K 2 rows MC. Using MT+1, K 6 rows MC/C. Lock card. Using MT, K 2 rows MC and K 2 rows D. Release card. K 2 rows C. Using MT+1, K 6 rows C/MC. Remove card. Cont in st st. Using MT, K 2 rows C and 2 rows D. These 38 rows form pattern.

CHILD'S VERSION

FAIR ISLE PATTERN A

Using MT, K 2 rows D and 2 rows C. Release card and cont in Fair Isle. Using MT+1, K 6 rows C/MC. Lock card. Using MT, K 2 rows C and 2 rows D. Release card. K 2 rows MC. Using MT+1, K 6 rows MC/C. Remove card. Cont in st st. Using MT, K 2 rows MC and K 2 rows D. These 26 rows form pattern.

Knitting Instructions

BACK & FRONT LININGS (KNIT 3)

Please note that two pieces of lining are used on the back and one piece on the front. Push 150 [158, 164, 172, 178, 186, 192] Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Using E, K 48 rows. Then, using WY, K a few rows and release from the machine.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 75 [79, 82, 85, 88, 93, 96] Ns at left and 74 [79, 82, 85, 88, 92, 95] Ns at right of centre 0 to WP. Push corresponding Ns on ribber to WP. 149 [158, 164,

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General Information

PATTERN RATING

** Fairly easy for knitters with some experience. The pattern is not difficult, because we include detailed instructions for each version. Just read through the pattern carefully as you knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber. *If you don't have a ribber, work ribs in mock rib.*

MATERIALS

ALL VERSIONS

Any 4-ply Acrylic Yarn

1 [1, 1, 1, 1, 1, 1] x 500 g cone in Dark Grey (MC).

1 [1, 1, 1, 1, 1, 1] x 500 g cone in Light Grey (A).

1 [1, 1, 1, 1, 1, 1] x 500 g cone in Light Blue (B).

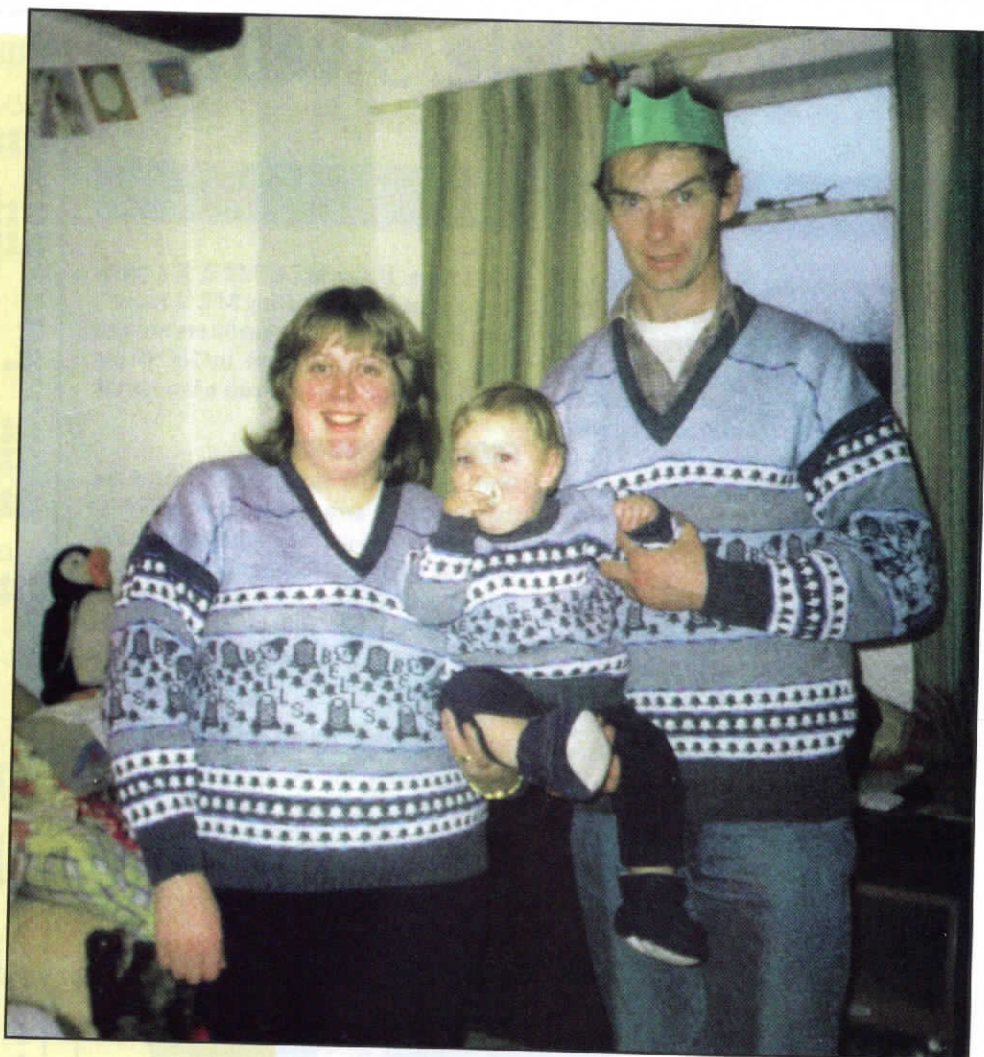
1 [1, 1, 1, 1, 1, 1] x 500 g cone in White (C).

Any 4-ply Laser Print Yarn

A small amount in Multi Blue Mix (D).

2/30s Acrylic (use one end)

A small amount for lining in Light Blue (E).



170, 176, 185, 191] Ns on each bed.

* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 46 rows. Transfer sts for st st *.

1ST, 6TH & 7TH SIZES

Inc 1 st at right edge.

4TH & 5TH SIZES

Inc 1 st at each end

ALL SIZES

150 [158, 164, 172, 178, 186, 192] sts.

Insert Punchcard A and lock on first row. Set RC at 000. Cont in Fair Isle Pattern A, K 38 rows. Insert Punchcard B and lock on first row. Using MT, K 20 rows A, 2 rows D and 1 row B.

** With P side of one lining facing, replace sts from first row worked in E on to corresponding Ns (see note). K 1 row B. Release card and cont in Fair Isle. Using MT+1, K 44 rows B/MC. Remove card.

Cont in st st. Using MT, K 1 row B. Replace sts from last row of lining on to corresponding Ns **.

Insert Punchcard A and lock on first row. K 1 row B, 2 rows D and 20 rows A ***.

Cont in Fair Isle Pattern A, K 38 rows. Insert Punchcard B and lock on first row. Using MT, K 10 rows A, 2 rows D and 1 row B.

Rep from ** to **.

K 1 row B, 2 rows D and 10 rows B. RC shows 240.

SHAPE NECK & SHOULDERS

Using a length of B, cast off centre 36 sts. Push 57 [61, 64, 68, 71, 75, 78] Ns at left to HP. Continue on remaining sts for first side. Dec 1 st at neck edge on every alt row and **at the same time** cast off 18 [20, 21, 22, 23, 24, 25] sts at beg of next and foll alt row, K 1 row. Cast off rem 19 [19, 20, 22, 23, 25, 26] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to ***.

Cont in Fair Isle Pattern A, K 14 rows. Remove card. Cont in st st. Using MT and B, K 14 rows. RC shows 158.

SHAPE NECK

Push 75 [79, 82, 86, 89, 93, 96] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st (2 sts in) at neck edge on next and every foll 4th row until 63 [67, 70, 74, 77, 81, 84] sts rem. Using D, K 2 rows. Using B, cont to dec at neck edge on every 5th row from previous dec until 55 [59, 62, 66, 69, 73, 76] sts rem. K 8 rows.

SHAPE SHOULDER

Cast off 18 [20, 21, 22, 23, 24, 25] sts at beg of next and foll alt row, K 1 row. Cast off rem 19 [19, 20, 22, 23, 25, 26] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVE LININGS (KNIT 2)

Push 106 Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000.

Using E, shape sides by inc 1 st at each end on every 5th row until there are 124 sts. K 3 rows. RC shows 48. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 80 Ns on each bed at centre of machine to WP.

Work as for Back from * to *. Insert Punchcard A and lock on first row. Set RC at 000. Shape sides by inc 1 st (2 sts in) at each end on next and every foll 5th row and at the same time cont in Fair Isle Pattern A, K 38 rows. Insert Punchcard B and lock on first row. Using MT, K 20 rows A, 2 rows D and 1 row B. With P side of one lining facing, replace sts from first row worked in E on to corresponding Ns (see note). K 1 row B. Release card and cont in Fair Isle. Using MT+1, K 44 rows B/MC. Remove card. Cont in st st. Using MT, K 1 row B. Replace sts from last row of lining on to 16 ►

Family Fair Isle Sweaters

...continued

◀ 15 corresponding Ns. Insert Punchcard A and lock on first row. K 1 row B, 2 rows D and 20 rows A. Cont in Fair Isle Pattern A, K 26 rows. 144 sts. RC shows 156. Remove card. Transfer sts for 1x1 rib. Using MT-1/MT-1 and MC, K 4 rows. Inc 1 st at each end on next row. 146 sts. K 5 rows. RC shows 166. Transfer sts for st st. Using WY, K a few rows and release from machine.

BACK NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 50 Ns on each bed at centre of machine to WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 4 rows. Using MT-4/MT-4, K 4 rows. Using MT-3/MT-

3, K 4 rows. Using MT-2/MT-2, K 4 rows. Transfer sts for st st. Using MT, K 1 row *. With P side facing, pick up 50 sts around back neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

FRONT NECKBANDS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 Ns on each bed at centre of machine to WP. Work as for Back Neckband from * to *. With P side facing, pick up 74 sts along front neck edge and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

JOIN SLEEVES TO BACK & FRONT

Join shoulder and neckband seams. Push 146 Ns at centre of machine to WP. With K side facing, replace Sleeve sts on to Ns. Unravel WY. With P side of 18 ▶

Diagrams

MAN'S VERSION

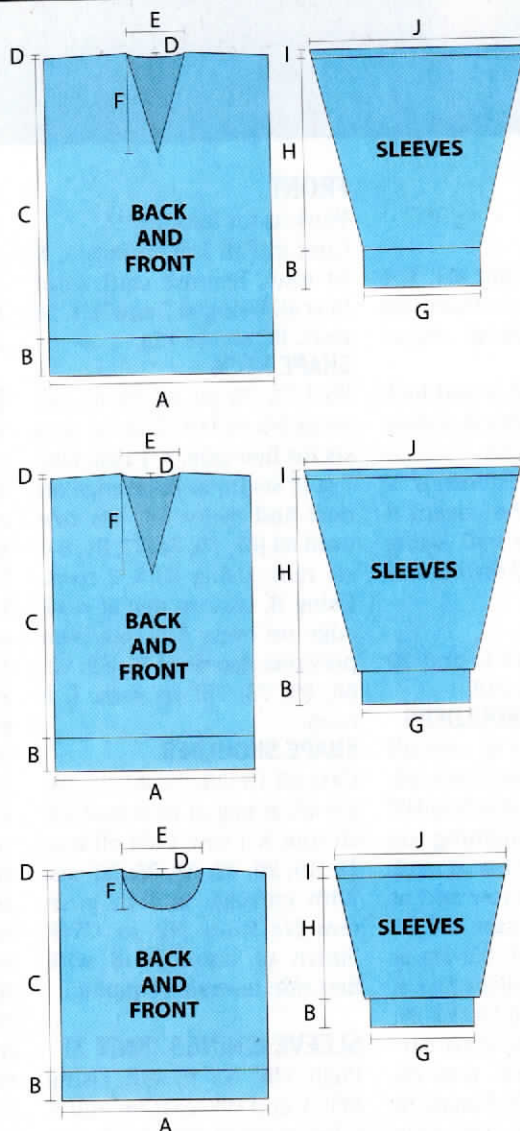
A = 53.5 [56, 58.5, 61, 63.5, 66, 68.5] cm
B = 9 cm
C = 67 cm
D = 1 cm
E = 14 cm
F = 24.5 cm
G = 28.5 cm
H = 43.5 cm
I = 2.5 cm
J = 52 cm

WOMAN'S VERSION

A = 48.5 [51, 53.5, 56, 58.5, 61, 63.5] cm
B = 8 cm
C = 61.5 cm
D = 1.5 cm
E = 14 cm
F = 24.5 cm
G = 27 cm
H = 38.5 cm
I = 2.5 cm
J = 52 cm

CHILD'S VERSION

A = 35.5 [37.5, 40.5, 42.5, 45.5] cm
B = 5 cm
C = 34 [38, 42, 46, 50] cm
D = 1 cm
E = 14 cm
F = 7 cm
G = 18.5 [20, 21, 22.5, 24] cm
H = 20.5 [23.5, 26.5, 29.5, 32.5] cm
I = 2.5 cm



Punchcard Charts

Chart A (Man's & Woman's Version)

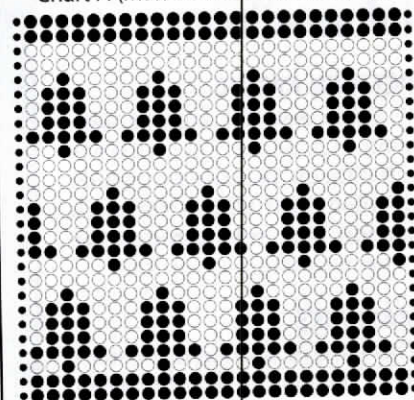


Chart B (Man's & Woman's Version)

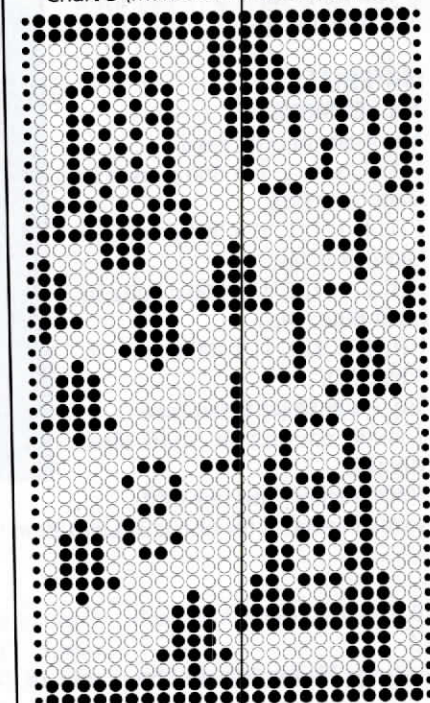


Chart A (Child's Version)

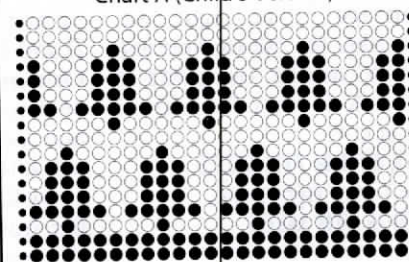
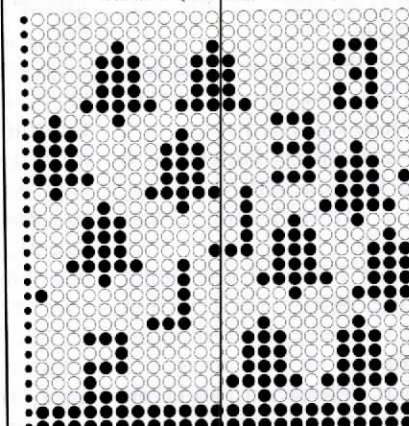


Chart B (Child's Version)



THE BELLS! THE BELLS!

Margaret tells us that the inspiration for these sweaters began with the telephone ringing early in December. Her friend Pat had called to ask if she would please knit three jumpers. One was for Pat's son Raymond who is 6'6", the second was for daughter-in-law Karen and the third was for grandson Benjamin, then aged 9 months but already well over the graph at the baby clinic! Pat's only special request was to ask if Margaret could make them in time for Christmas, please!

Margaret tells us that the sweaters were for a lovely family. They are real, genuine Devon farmers and the going really is tough at the moment, so she desperately wanted to help, if she could. She didn't promise to get all three done in time, but her friend was happy for her to produce whatever she could and deliver the rest in the New Year.

Margaret started to ask about the style, colour, pattern and so on (as you do!) and the only forthcoming guidance was that they'd like a round neck for baby and V-necks for themselves. They all wanted long sleeves - and they'd all like bells on them! They had no suggestions to pass on about the colour scheme, but requested the bells because they are all "into" bell ringing

at Sampford Courtenay Church and at Chagford Church. They also visit other churches whenever there's a ringing festival.

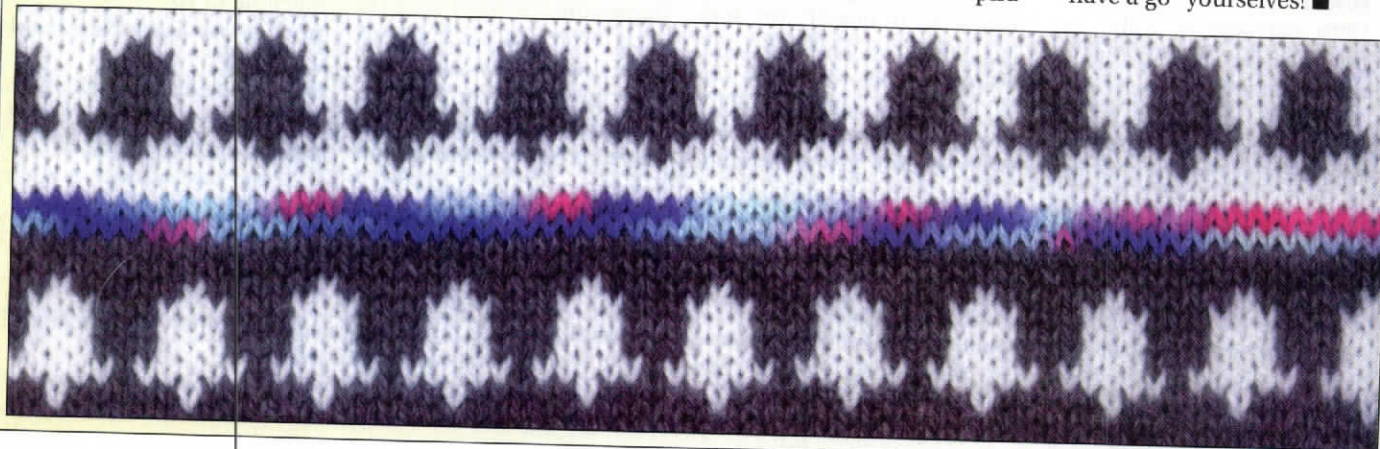
Margaret's husband Henry is a tolerant man when there's an emergency situation in the knitting room. So, after managing with several cold dinners livened up with jacket potatoes, the garments were ready to hand over to Pat on December 24th! Before setting off to deliver them, Margaret tried to take a photo, but the camera wasn't working properly. However, Pat called on Boxing Day to say the family were delighted with them and had taken some pictures!

As time had not been on Margaret's side, at the outset she decided the garments would have to be made in the colours she had to hand.

They were dark grey for all the ribs and a bit of Fair Isle, a light grey, plus a light blue and white. She also had some blue multi mix to stretch the remaining yarn a bit further! (Running out of yarn wasn't an option!) So, she had the yarn and hunted through loads of magazines and books to find some inspira-

tion for some punchcard bell designs. With those to hand and her trusty **Zippy De-Luxe** 24-stitch punchcard knitting machine and SRP50 ribber threaded up, she was off!

We hope that Margaret's story and pattern will give lots of you the inspiration to "have a go" yourselves! ■



Family Fair Isle Sweaters

...continued

◀ 16 Back and Front facing and shoulder seam at centre, pick up 73 sts from Front and 73 sts from Back and place on to same Ns. Using MT and MC, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Mitre centre front seam in neckband or overlap ends. Extra Finishing Touches A bit of Swiss darning or some colouring with fabric paints could be added. Cords could be added to represent bell ropes. A row of Fair Isle bells could be used instead of rib for the neckband. A column of single motif bells up centre of sleeves.

Woman's Version

BACK & FRONT LININGS (KNIT 2)

Push 136 [144, 150, 158, 164, 172, 178] Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Using E, K 48 rows. Using WY, K a few rows and release from machine.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 67 [72, 75, 79, 82, 85, 88] Ns at left and 67 [71, 74, 79, 82, 85, 88] Ns at right of centre 0 to WP. Push corresponding Ns on ribber to WP. 134 [143, 149, 158, 164, 170, 176] Ns on each bed.

* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting.

Set RC at 000. Using MT-3/MT-3, K 40 rows. Transfer sts for st st *.

1ST, 6TH & 7TH SIZES

Inc 1 st at each end.

2ND & 3RD SIZES

Inc 1 st at right edge.

ALL SIZES

136 [144, 150, 158, 164, 172, 178] sts.

Insert Punchcard A and lock on first row. Set RC at 000. Cont in Fair Isle Pattern A, K 38 rows. Insert Punchcard B and lock on first row. Using MT, K 10 rows A, 2 rows D and 1 row B.

** With P side of one lining facing, replace sts from first row worked in E on to corresponding Ns (see note). K 1 row B. Release card and cont in Fair Isle. Using MT+1, K 44 rows B/MC. Remove card. Cont in st st. Using MT, K 1 row B. Replace sts from last row of lining on to corresponding Ns **.

Insert Punchcard A and lock on first row. K 1 row B, 2 rows D and 10 rows A ***.

Cont in Fair Isle Pattern A, K 38 rows. Insert Punchcard B and lock on first row. Using MT, K 10 rows A, 2 rows D and 1 row B.

Rep from ** to **.

K 1 row B, 2 rows D and 8 rows B. RC shows 218.

SHAPE NECK & SHOULDERS

Using a length of B, cast off centre 34 sts. Push 51 [55, 58, 62, 65, 69, 72] Ns at left to HP. Cont on rem sts for first side. Dec 1 st at neck edge on every alt row and at the same time cast off 12 [13, 14, 15, 16, 17, 17] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 12 [13, 13, 14, 14, 15, 18] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to ***.

Cont in Fair Isle Pattern A, K 14 rows. Remove card. Cont in st st. Using MT and B, K 14 rows. RC shows 138.

SHAPE NECK

Push 68 [72, 75, 79, 82, 86, 89] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st (2 sts in) at neck edge on next and every foll 4th row until 56 [60, 63 [67, 70, 74, 77] sts rem. Using D, K 2 rows. Using B, cont to dec at neck edge on every 4th row from previous dec until 48 [52, 55, 59, 62, 66, 69] sts rem. K 14 rows.

SHAPE SHOULDER

Cast off 12 [13, 14, 15, 16, 17, 17] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 12 [13, 13, 14, 14, 15, 18] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVE LININGS (KNIT 2)

Push 102 Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using E, shape sides by inc 1 st at each end on every 4th row until there are 124 sts. K 4 rows. RC shows 48. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 39 at left and 38 Ns at right of centre 0 to WP. Push corresponding Ns on ribber to WP. 77 Ns on each bed.

Work as for Back from * to *.

Dec 1 st at left edge. 76 sts. Insert Punchcard A and lock on first row. Set RC at 000. Shape sides by inc 1 st (2 sts in) at each end on 2nd and every foll 4th row and at the same time cont in Fair Isle Pattern A, K 38 rows. Insert Punchcard B and lock on first row. Using MT, K 10 rows A, 2 rows D and 1 row B. With P side of one lining facing, replace sts from first row worked in E on to corresponding Ns (see note). K 1 row B. Release card and cont in Fair Isle. Using MT+1, K 44 rows B/MC. Remove card.

Cont in st st. Using MT, K 1 row B. Replace sts from last row of lining on to corresponding Ns. Insert Punchcard A and lock on first row. K 1 row B, 2 rows D and 10 rows A. Cont in Fair Isle Pattern A, K 26 rows. 144 sts. RC shows 136. Remove card. Transfer sts for 1x1 rib. Using MT-1/MT-1 and MC, K 1 row. Inc 1 st at each end on next row. 146 sts. K 8 rows. RC shows 146. Transfer sts for st st and then, using WY, K a few rows and then release from the machine.

BACK NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 53 Ns on each bed to WP.

* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-7/MT-7, K 4 rows. Using MT-6/MT-6, K 4 rows. Using MT-5/MT-5, K 4 rows. Using MT-4/MT-4, K 4 rows. Using MT-3/MT-3, K 4 rows. Transfer sts for st st. Using MT-1, K 1 row *.

With P side facing, pick up 53 sts around back neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

FRONT NECKBANDS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 Ns on each bed at centre of machine to WP.

Work as for Back Neckband from * to *.

With P side facing, pick up 74 sts along front neck edge and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

JOIN SLEEVES TO BACK & FRONT

Join shoulder and neckband seams.

Push 146 Ns at centre of machine to WP. With K side

facing, replace Sleeve sts on to Ns. Unravel WY. With P side of Back and Front facing and shoulder seam at the centre, pick up 73 sts from Front and 73 sts from Back and place on to same Ns. Using MT and MC, K 1 row and then cast off.

PRESSING & MAKING UP

Work as for Man's Version.

Child's Sweater

BACK & FRONT LININGS (KNIT 2)

Push 100 [106, 114, 120, 128] Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Using E, K 28 rows. Using WY, K a few rows and release from machine.

BACK

With carriage at right and using MC, cast on 100 [106, 114, 120, 128] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-4/MT-4, K 24 rows. Transfer sts for st st *.

Insert Punchcard A and lock on first row. Set RC at 000. Cont in Fair Isle Pattern A, K 14 rows. Remove card. Cont in st st. Insert Punchcard B and lock on first row. Using MT, K 10 [10, 20, 20, 20] rows A, 2 rows D and 1 row B.

With P side of one lining facing, replace sts from first row worked in E on to corresponding Ns (see note). K 1 row B. Release card and cont in Fair Isle. Using MT+1, K 25 rows B/MC. Remove card. Cont in st st. Using MT, K 1 row B. Replace sts from last row of lining on to corresponding Ns. Insert Punchcard A and lock on first row. K 1 row B, 2 rows D and 11 [11, 11, 21, 21] rows A. Cont in Fair Isle Pattern A, K 26 rows **.

Using A, K 32 [48, 54, 60, 76] rows. RC shows 126 [142, 158, 174, 190].

SHAPE NECK & SHOULDERS

Using a length of A, cast off centre 36 sts. Push 32 [35, 39, 42, 46] Ns at left to HP. Cont on rem sts for first side. Dec 1 st at neck edge on every alt row and at the same time cast off 10 [11, 12, 13, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [11, 13, 14, 16] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to **.

Using A, K 8 [24, 30, 36, 52] rows. RC shows 102 [118, 134, 150, 166].

SHAPE NECK

Using a length of A, cast off centre 20 sts. Push 40 [43, 47, 50, 54] Ns at left to HP. Cont on rem sts for first side. Dec 1 st at neck edge on next 10 rows. 30 [33, 37, 40, 44] sts rem. K 14 rows.

SHAPE SHOULDER

Cast off 10 [11, 12, 13, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [11, 13, 14, 16] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 52 [56, 60, 64, 68] sts at centre of machine in 1x1 rib.

Work as for Back from * to *. Insert Punchcard A and lock on first row. Set RC at 000. Shape sides by inc 1 st (2 sts in) at each end on every 4th [5th, 5th, 5th, 5th] row until there are 82 [90, 98, 104, 112] sts and at the same time cont in Fair Isle Pattern A, K 14 rows. Lock card on first row. Using MT and A, Cont in st st. K 36 [48, 60, 72, 84] rows. Cont in Fair Isle Pattern A, K 26 rows. RC shows 76 [88, 100, 112, 124]. Remove card. Transfer sts for 1x3 rib. Using MT-1/MT-1 and MC, K 10 rows. RC shows 86 [98, 110,

122, 134]. Transfer sts for st st. Using WY, K a few rows and release from machine.

NECKBAND

Join right shoulder seam.

With carriage at right and using MC, cast on 119 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 4 rows. Using MT-3/MT-3, K 4 rows. Using MT-4/MT-4, K 4 rows. Using MT-5/MT-5, K 8 rows. Using MT-4/MT-4, K 4 rows. Using MT-3/MT-3, K 4 rows. Using MT-2/MT-2, K 4 rows. Transfer sts for st st. Using MT+1, K 1 row. With P side facing, pick up 44 sts around back neck and 75 sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

JOIN SLEEVES TO BACK & FRONT

Join left shoulder and neckband seams.

Push 82 [90, 98, 104, 112] Ns at centre of machine to WP. With K side facing, replace Sleeve sts on to Ns. Unravel WY. With P side of Back and Front facing and shoulder seam at centre, pick up 41 [45, 49, 52, 56] sts from Front and 41 [45, 49, 52, 56] sts from Back and place on to same Ns. Using MT and MC, K 1 row. Cast off.

PRESSING

Work as for Man's Version.

MAKING UP

Join side and sleeve seams. Fold neckband in half and catch down on inside. Add extra finishing touches as for Man's Version, if required. ■

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Look at Life

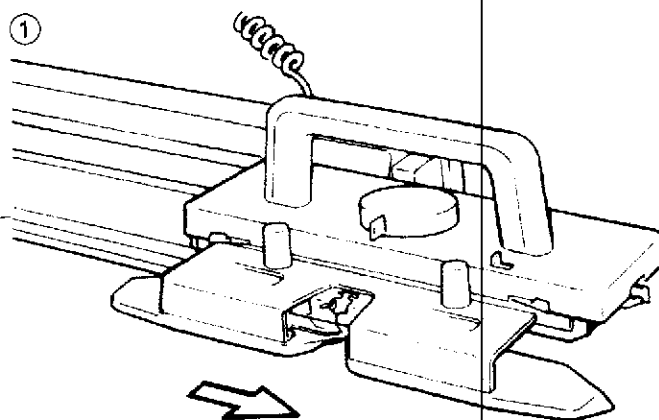
Plating

Joan Lafferty may be pedantic - but she's jolly well right! Some instruction books call it "plaiting" while others use the term "plating". Translation has never been a strong point in machines and manuals produced abroad, so "plating" it is!

I happened to sit next to a colleague at the knitting club, who told me she had been trying her hand at plating - but with not a lot of success. I must first of all confess that I have never made a garment using this technique, but when it first appeared on the machine knitting scene, I did make several tension pieces.

Having mentioned "when it first appeared", I think I should take a moment to clarify the position in case

there are readers who have some of the original literature. This technique was variously called "plaiting" and "plating". Well, I think we all know what a "plait" is, particularly if we have long hair! As I usually do when puzzled about a word, I went to my dictionary, and there is no mention of the word "platt", so I think we can safely say that the translator invented this word. (Knitting machines with this technique were mostly made abroad.)



To "plate", on the other hand, is a familiar saying and we have silver-plated picture frames. For a special photograph in the 1960s, I can remember visiting a lady (a millionairess, no less!) who had gold-plated taps in her bathroom. It was a rare thing in those days, but mentioned more often nowadays. (No, it wasn't our Editor!) I guess most of us have chromium-plated taps in our kitchens. The dictionary tells me that plating is placing a thin film of metal on top of another one. However, we are not working with metal, are we? The technique is much the same though, we are going to place one end of yarn behind another, so that the end product shows one colour on each side of the knitting.

NOTHING'S NEW, IS IT?

This is nothing new in the commercial world and before the war, I remember younger ladies wishing to be fashionable wore "artificial silk" (rayon) stockings. This was before nylon was in general use and the older women wore lisle stockings, which were made of cotton. Again, my dictionary tells me that this thread was named after the town of Lisle in France, where the technique originated. (I think we might have worked this out for ourselves!)

In the drapers' shops at the time, there would be another set of boxes labelled "plated hose". Now my dictionary has failed me. However, since these were thick items with a sheen on the outside, I have an idea that the original lisle must have been plated on the

outside with rayon. These were most unfashionable in the eyes of the young girls, and were only worn by elderly ladies, who presumably felt the cold!

SUN TAN

It happens that at the same meeting of the knitting club, I won a cone of yarn in the raffle. We choose a charity each year to receive the money raised by the raffle. My cone was called "Sundora" and given the colour tan. However, it is a muted tan with a white "whiskery" finish and it is also labelled 2/30s. This means it is very fine and just right for plating. I have a number of cones or part cones in a similar fine texture, so now I have to experiment with the colours.

Abandoning my dictionary this time for my Brother instruction manual, I looked up the technique for plating. The first thing I have to do is hunt out the plating feeder, unscrew the normal feeder and replace it with this special one. I have learned the hard way that it's best to remove screws whilst working over a table. Then, if the screw drops, I have a reasonable chance of finding it easily!

Sitting at the machine and holding the carriage on my lap usually results in the screw rolling under the machine table. Well, it does for me! I notice in the instruction book that the pictures for the front and back of the work are reversed. So, I had to check with my manual for the 381 machine - and

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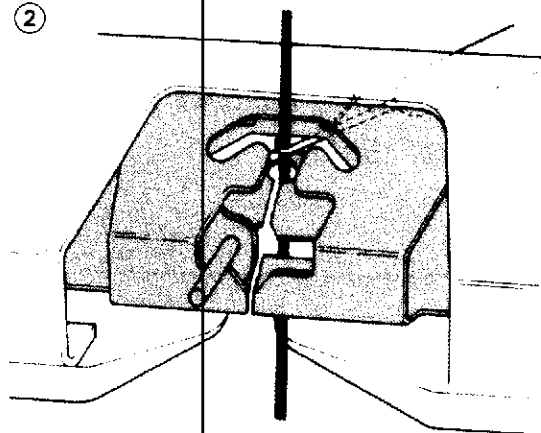
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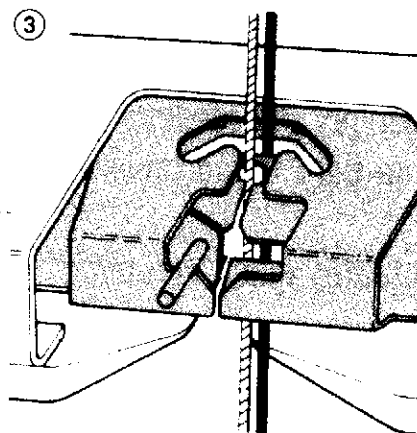
Website: www.terrymason.com



②



③



We've also received an e-mail message from reader Jill Tyrrell about *The Thing* in Issue 33! She writes:-

Dear Anne

With reference to Joan Lafferty's Look at Life article about *The Thing*, I think the item in question is called an Armchair Tidy. Love the magazine!

Many thanks, Jill Tyrrell
jtyrrell@timeproducts.co.uk

they are correct in that book. Not that this matters particularly, because all is revealed when we knit the tension piece!

TRIALS & TRIBULATIONS

I'm glad I mentioned removing screws whilst working at a table. I duly did this, carefully putting some paper on the table first. I undid the first screw, then it slipped from my fingers and vanished! I undid the second one and placed it very carefully to one side. There was no screw on the paper, neither was there one on the table. I hadn't heard it drop - and I would have done because I was working in the kitchen, so there was no carpet on the floor. Very gingerly I gathered up my skirt and shook it gently. There was still nothing!

I looked at the sinker plate, but could not see the errant screw. I know that there are magnets on this part of the machine, but I could not see anything untoward there. By now I was getting desperate, so I hunted out my fine paintbrush and gave a little sweep. There was my screw, clinging faithfully to the magnet! (I'm happy to say that my paintbrush, kept for this purpose did not dislodge any fluff either, so I have obviously been keeping my machine clean.)

ON THE BLINK

The next trial was that one of the strip lights in my workroom decided to go "on the blink" - quite literally! I could not see without some artificial light and I certainly could not work with this wretched thing flashing on

and off. (Do all these things only happen to me? or am I the only one who confesses to these trials and tribulations?)

I wanted to get started on my tension piece so that it could have a nice rest. So instead, I turned my thoughts to the colour that I should use for my plating yarn and this was easy. Although I have a number of part-cones in fine yarn, I only had one with sufficient on it to be useful and it is white. I thought this should work quite well with my tan with white whiskers. I had rather fancied a very pale primrose, but there was not enough of it. I had a couple of pinks, but I do not like pink at the best of times and even I, who has very little colour sense, did not think tan and pink would be a good mixture. I might try this some time, but not until my garment is finished.

WILL IT OR WON'T IT

The next thing to consider was "would I have enough tan yarn?" I hunted through a couple of back issues of MKM; most of the garments have a note regarding the actual weight, but none happened to be in fine yarn. So, I weighed two of my own cardigans. One was knitted in 2/30s punch tuck rib and the other was in 3-ply yarn with a drop stitch. From all this research, I reckoned I had got just about enough. This was all very well, but what about the welts? It is possible to use a plating yarn feeder on the Brother 850 ribber, but I was rather dubious about the amount of yarn I had in the main colour. So, I made a

sensible decision and persuaded myself that I rather fancied white hems and a white button band.

The light was repaired and the tension piece knitted. I was a bit dubious about threading up the plating feeder, but I need not have worried - I found the instructions quite adequate. Not so the suggestions for tension. The book talked about "very fine yarn" and "fine yarn". How on earth do we work this out? What's one person's "fine" could be another person's "medium". Taking a guess, I used tension 4, which has worked out nicely so my yarn was obviously "very fine"!

I made a hem using the circular method with the ribber. Because the yarn was 2/30s, I decided I should use this double, to give it some "body". I don't like the finished result because it is too heavy for the main part of the knitting. I shall try again, making a circular hem with one strand and possibly also doing a normal hem on the main bed. I like both the look and feel of the tension piece.

The white shows through to a certain extent and the "whiskers" are considerably muted. I don't mind this because I cannot wear wool as the strands make my skin itch. (Hooray for acrylics, as far as I am concerned!) Having said that, I'm

"itching" to get on with my new garment, but it must wait until this article is finished and sent off. Time is pressing!

SOMETHING COMPLETELY DIFFERENT

Before I go, I want to refer to "something completely different", as Monty Python used to say. Ages ago, I mentioned that I am known locally as "the knitting lady", because of the Adult Education classes I used to run and the talks I have given all over the place about "the adventures of a knitting tutor". I included a poem in one of my articles with advice on how to keep knitting when other people were being catty or awkward. A friend of mine who had also heard this poem unearthed yet another one called the Knitter's Prayer, which she read out at a meeting to tease me. I thought you might like to read this one! ■

THE KNITTER'S PRAYER

I pray when risen from the dead,
 I may in glory stand.
 Perhaps a crown upon my head,
 Four needles in my hand.

I never learned to sing or play,
 So let no harp be mine.
 From childhood to my dying day,
 Plain knitting's been my line.

And so, accustomed to the end,
 In plying useful stitches,
 I'll be content if given to knit.
 The little angel's britches.

Club Speakers

Watch, listen, learn and enjoy...

"If you've got something to say..." Seriously though, if you'd like to add your name to our list of speakers, call us or drop us a line - you'll find the address on page 5.

SUE WOOLLEY

Please may I come to your club and give you a talk? We'll have lots of fun and laughter - but also fit in quite a lot of knitting, too! I can either show you lots of techniques that can be knitted on all machines, or concentrate on double bed work including Magic Fair Isle, Ribber Magic and Magic Beads. I'm happy to travel any reasonable distance and I'll also consider longer journeys by special arrangement. I'd love to meet you and your club members because we must keep knitting - and keep the clubs alive! Together we can make



it, so call me or find me at Woolleys@btinternet.com

Sue Woolley
17 Mariner Way
HEMEL HEMPSTEAD
Hertfordshire HP2 4RN
Tel:- 01442-219298



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"Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in

designing made to measure knitwear. It's a simple and effective way to produce many different styles to suit individual measurements. It's a fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance will be considered.

Sylvia Wynn
Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

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Please reserve a copy of **Machine Knitting Monthly** for me starting with the next issue and continuing until further notice.



DEBBIE KENDALL

Would you like me to visit your club? I have a wide range of talks and I can also arrange workshops over one or two days. My Cut & Sew talks can be general or deal with entire garments. I can also talk about Decorative Techniques including embroidery on knitwear, painting, appliqué and so on. I can show you how to use your sewing machine with knitting or weave, using fine yarns or discuss ribber work, Jacquard and Half Milano fabrics.

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Cut and Sew plus Decorative Techniques.

Weaving a Top with Fine Yarns can be a day course or last for two days if you would like a hands on presentation. Other topics are Intarsia Knitting, Steam Pressing a Long Sleeve Jumper and Knitting & Pressing a Sideways Skirt. Using An Overlocker is always a hands-on presentation with a maximum number of ten students in the class. Please write to me for more information.

Debbie Kendall
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BERYL JARVIS

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have. Other topics include a General Talk,

Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

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Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk



New Books

More Winter knitting

Continuing our review of new patterns out now, take a look at Artika's inspirational and intricate patterns. These eye-catching designs certainly live up to their name and are great for 24 and 40 stitch machines and electronics too. There's also a special offer just for MKM readers, so why not take a new look in the New Year?

OPTICAL ILLUSIONS

We've just seen a copy of a new stitch pattern book from Artika and it is called **Optical Illusions**. The designs in this collection share the common feature that they are not what they appear! The patterns follow in the footsteps of the Japanese optical tradition. Inspiration has also been gleaned from American patchwork designs, which not only form squares when pieced together, but also make shapes or objects.



Many designs in the Optical Illusions collection incorporate multiple layers of patterning, so that the design changes depending on the way you look at it. Different shapes come to the fore at different times and sometimes all are seen at once. So, you might see a series of circles and squares or triangles at the same time. Alternatively, you might see blocks stacked up at first glance, but flowers when you look again.

Most of the designs in the book are suitable for both 24 and 40 stitch machines and electronics. They are quick and easy to knit and all have at least one version with short floats. In addition, the designs double up as textured fabric designs, which can be knitted on the garter carriage. Some of the textured versions are also illustrated in the book.

SPECIAL READER OFFER

Optical Illusions costs £6.50 plus 50p postage, but UK readers of the magazine who order a copy before the 31st January 2001 and mention this article in the magazine, can obtain the book post free. A free catalogue of all Artika Designs is also available and is free of charge. A self-addressed and stamped envelope would be appreciated. The book and free catalogue is available from:-

Artika Designs
The Old Rectory
Combpyne, AXMINSTER
Devon EX13 8SY
Tel:- 01297 443918
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Alternatively, you can consult the catalogue on the internet at <http://www.Artika.co.uk>

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Starting off with DesignaKnit

File : Part 8 - Using a Picture

After her trip "down under" last month, **Diane** is back to show us how easy it is to convert a picture into a DesignaKnit stitch pattern. Start with a plain picture and you will be surprised how simple this is, even for the beginner.



The Graphics Studio, a separate section of the DesignaKnit 7 program, can be used to convert a picture into a DesignaKnit stitch pattern. This can be knitted as Fair Isle in two colours, as two, three or four colour jacquard or as intarsia.

The most important step when converting an image is to choose the right picture. A full-page picture, for example, may be 1000 pixels (or screen dots) wide in 16 million colours. Imagine trying to reduce it to a two colour Fair Isle motif 120 stitches wide - it would be virtually impossible!

The best source of pictures for a beginner is clipart and this is supplied with many word processing and desktop publishing programs. However, it may be necessary to find the original CD or disks if the pictures were not



Figure One

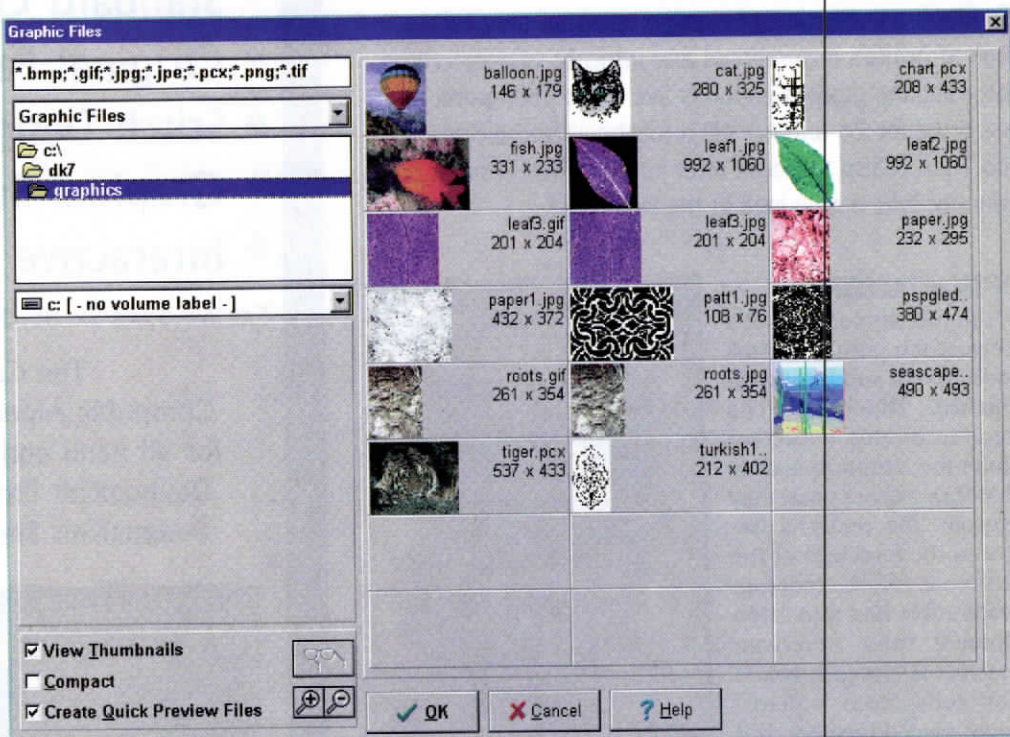


Figure Three

installed with the program. Alternatively, clipart is available at very reasonable prices in collections on CD and is often featured on cover CDs of computer magazines.

For the example for this article, I have selected cat's face (Fig. 1). The original has just five colours and some of the detail could be added after knitting. The picture was taken from a CD of clipart in .wmf format. This is one of the problems of working with pictures on the computer - there are many different formats and two major types. Much clipart is vector graphics, but DesignaKnit can only work with bitmap formats.

Fortunately, most clipart collections are supplied with a browser, or it can be opened into the program with which it was supplied. Use Edit - Copy to put the picture onto the clipboard, then open Paint (or Paintbrush), which

is supplied with Windows. In Windows 95 and 98 it can be found in Start - Programs - Accessories. Use Edit - Paste to place the picture, then File - Save as to save it. Select the format as .jpg or .gif in the Save files as type box near the bottom of the window.

When saving pictures for use with DesignaKnit, they are easier to find in the DK7\Graphics folder. To find



Figure Two

this, click on the box with the up arrow at the top (or C:\) and find the DK7 folder on the hard drive (C:\), then the graphics folder. With the correct file type and location selected, click OK to save the file, using suitable name.

Open DesignaKnit and find the icon for the Graphics Studio - the bottom one shown in Fig. 2. Use File - Open Graphic to display the pictures saved in the graphics folder - as shown in Fig. 3. Since DesignaKnit can convert several different types of file, make sure that Graphic Files is selected in the drop-down box near the top of the screen, not just one file type. Click on the small arrow to the right of this box to display the options, with Graphic Files at the top.

Click on the picture to be used to open it. In the first window, check that Picture is selected. The diagram option



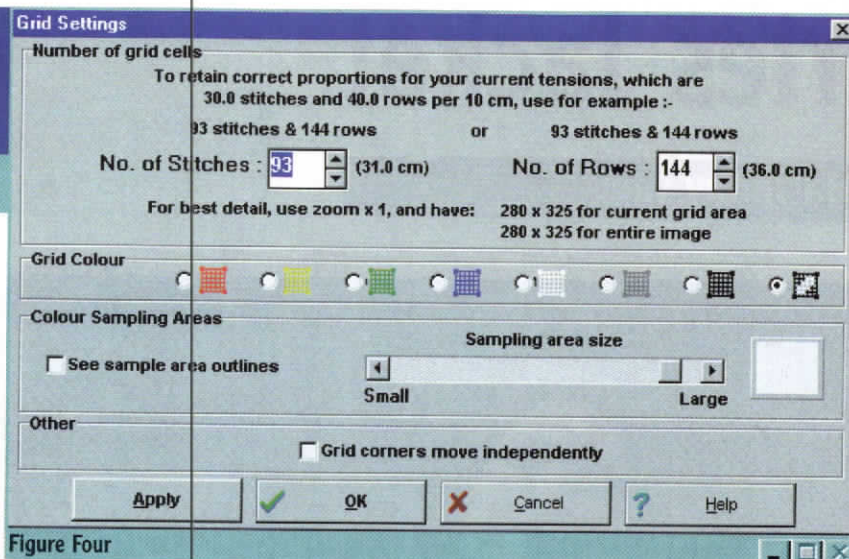


Figure Four

is only used for scanned graphs of stitch pattern. The next window (Fig. 4) is used to select the finished size of the stitch pattern. The size of the original picture in pixels is shown in the message that starts, 'For best detail...'. The cat is 280 x 325 - and too large to knit! Reducing this to one third of the original size (93 stitches) should preserve sufficient detail for a good conversion and is a good size for a motif. Try not to reduce to less than one-fifth of the original size.

After entering the number of stitches on the box on the left, the number of rows to keep the pattern in proportion is shown above one of the boxes. Make sure that the tension is set to approximately the correct tension for the stitch pattern to be knitted (For example, 30 stitches and 40 rows to 10 cm for Fair Isle). Click OK to continue.

In the next window, select the number of colours in a row to be used - two for Fair Isle; two, three or four for jacquard and up to about 15 for intarsia. Again, click OK to continue. The next window is the wool box, which allows colours

to be selected and combined. With very simple pictures like this, click on None to deselect all the colours. Click the colours to be used (black and white for my cat) then Apply (Fig. 5) If the conversion is acceptable, click OK to move to the main Stitch Designer screen, selecting the knit method as appropriate.

Save the Designa-Knit picture. Some changes will usually need to be made, for example with the cat, the

eyes, outline and whiskers needed to be touched up with the pencil tool, then the picture saved again. However, the result (Fig. 6) is far better than anything I could draw, which would not even be recognisable as a cat!

Next time, we'll have a sweater to put the cat on using Original Shaping - which is not as difficult as you may think! ■



Figure Six

There is more information about converting pictures in Diane's book *Computer Graphics and DesignaKnit*. Suitable for both Version 6 and Version 7 of the program, the book also includes information about using a scanner and digital camera. The book costs £6.50 including postage in the UK. DesignaKnit Link is a quarterly newsletter for DesignaKnit owners, containing a variety of articles. The annual subscription is £12.50 in the UK, £14 in Europe and £16 for the rest of the world. Order from:-

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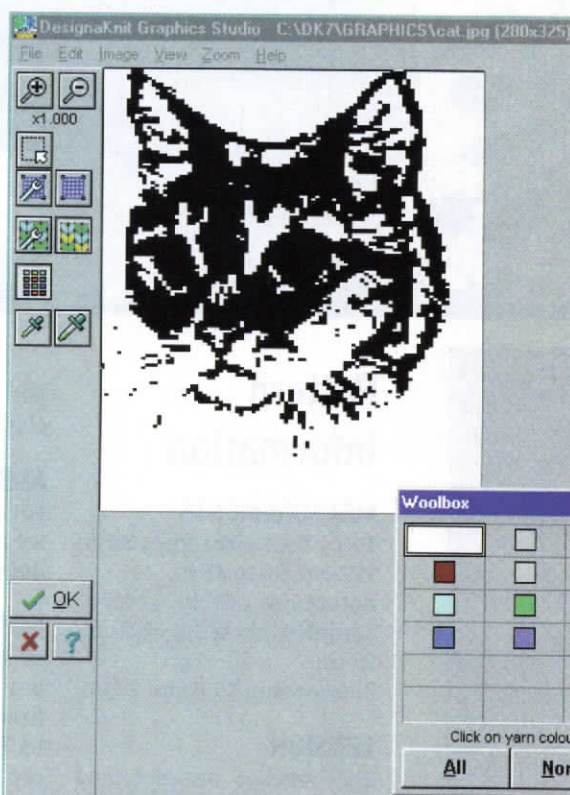
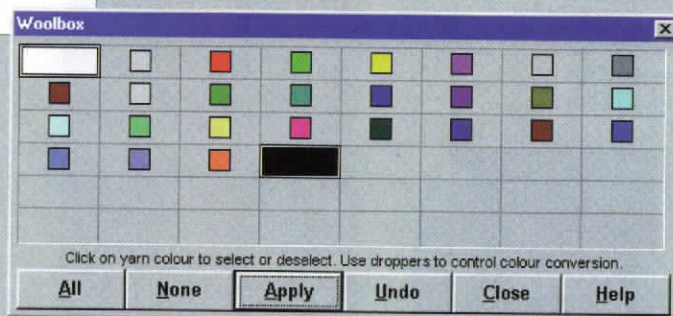


Figure Five



Winter Berries Jacket

An original Jamilla design in Harmony yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Harmony Yarns - Gemini.

2 x 250 g cones in Ivory (Col 1) in Feeder 1.

2 x 250 g cones in Fern (Col 2) in Feeder 2.

2 x 250 g cones in Damson (Col 3) in Feeder 3.

7 buttons.

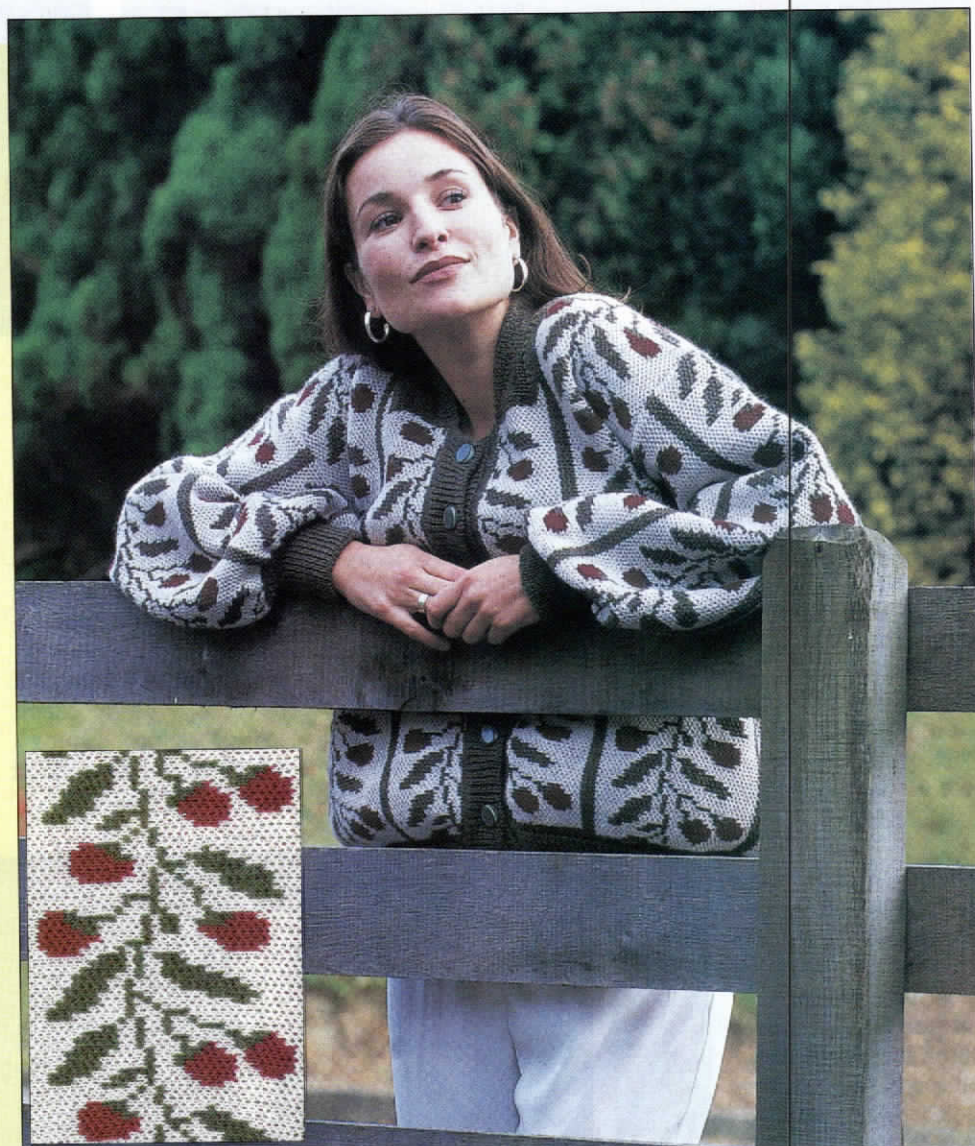
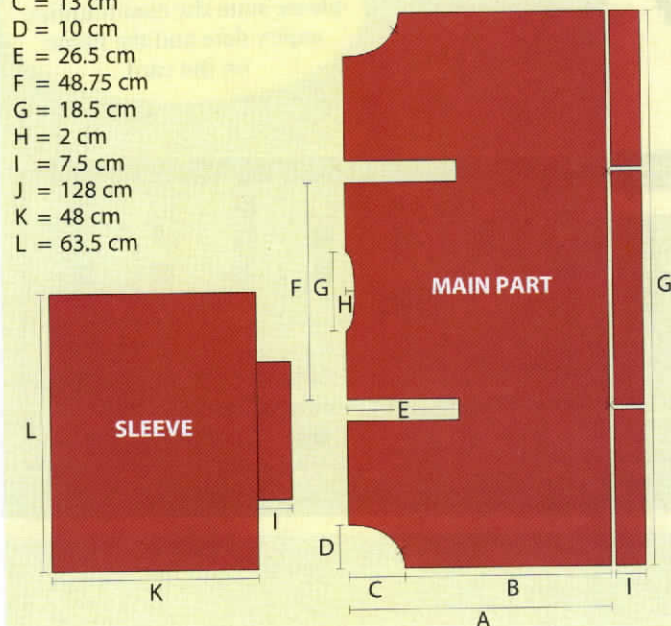
The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information, please write to Harmony Yarns, 767-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE or telephone 0114-244 9888.

GARMENT WEIGHT

Finished garment weighs 770 g.

Diagrams

A = 61 cm
B = 48 cm
C = 13 cm
D = 10 cm
E = 26.5 cm
F = 48.75 cm
G = 18.5 cm
H = 2 cm
I = 7.5 cm
J = 128 cm
K = 48 cm
L = 63.5 cm



Pattern Information

MEASUREMENTS

To fit bust sizes from 92 to 122 cm, 36 to 48 in.

Actual size 132 cm, 52 in.

Length to shoulder 68.5 cm, 27 in.

Sleeve seam 55.5 cm, 22 in.

TENSION

26.5 stitches on each bed and 136.4 rows to 10 cm, 4 in measured over main pattern.

Set lock on BX↔/LX and use Knit Tech 195 (stitch size approximately 4¼/4¼).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Reference Section on page 2.

NOTES

a) Before knitting, prepare any reader sheets needed from the charts provided.

b) Two ends of each colour are used throughout the main parts.

c) The garment is knitted sideways, starting half way through the pattern and finishing half way through a pattern, allowing the front to

match. All shaping is done on the left-hand side of the machine.

d) To lengthen or shorten the main part of the garment, add or deduct 3 sts for each cm, the front bands will also need extra stitches.

e) The designer used two ends of Colour 2 for the welts, cuffs, collar and front bands, but any of the three colours could be chosen. These are knitted manually and after the GX/N and N/CX rows, the bands can be attached to the garment using the Passap method or removed on waste yarn to be back stitched into position, sewing through the open loops.

Knitting Instructions

MAIN PART

Handle down. Orange stripers. Set up 47 Ns at left and 81 Ns at right on each bed in WP. 128 Ns on each bed.

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 1 - ENT (will not be used)
All St Patt - NO
St Patt A - Dot - ENT
Read in Sheet 1 until
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Read in Sheet 2 until
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 195 - ENT
Enlarge/position - NO
Test - NO
All St Patt - ENT
Form - NO
L.ND - number required at left of needlebed - ENT
R.ND - number required at right of needlebed - ENT

Set RC at 000. Set lock on N/N and stitch size to 3/3. Using 2 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 4.

* Switch on and follow console to engage st patt A to RC 0.

Press COR button

L.ND 47 flashing - ENT

R.ND 81 flashing - ENT

RC 0 flashing - 108 - ENT

108 Return flashing - ENT

Wait

St Patt A flashing

Now follow the console until it shows RC 108 *.

At RC 108, set lock on BX↔/LX, stitch size to 41/4/41/4 and use Knit Tech 195. Using 2 ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 188. Place a marker at left edge.

SHAPE FRONT NECK

Inc 1 st on each bed at left edge on every alt row 28 times. RC shows 244. K 1 row. Cast on 6 sts on each bed at left edge. 162 sts on each bed. K until RC shows 450.

SHAPE ARMHOLE

Using a separate length of yarn cast off 70 sts on each bed at left edge. Adjust knitting width on console and check that non-working back bed pushers are inside the blocking rail. K until RC shows 549. Place a marker at right edge. K until RC shows 648. Using a separate length of yarn, cast on 70 sts on each bed at left edge by winding the yarn in a figure 8 movement from back bed to front bed. Adjust knitting width on console and check that back bed pushers are arranged correctly.

K until RC shows 854.

SHAPE BACK NECK

Dec 1 st on each bed at left edge on next and every foll 6th row until 156 sts rem on each bed. K until RC shows 1078. Inc 1 st on each bed at

left edge on next and every foll 6th row until there are 162 sts on each bed.

K until RC shows 1314.

SHAPE ARMHOLE

Using a separate length of yarn cast off 70 sts on each bed at left edge. Adjust knitting width on console and check that non-working back bed pushers are inside the blocking rail. K until RC shows 1413. Place a marker at right edge. K until RC shows 1512. Using a separate length of yarn cast on 70 sts on each bed at left edge by winding the yarn in a figure 8 move-

ment from back bed to front bed. Adjust knitting width on console and check that back bed pushers are arranged correctly. K until RC 1718.

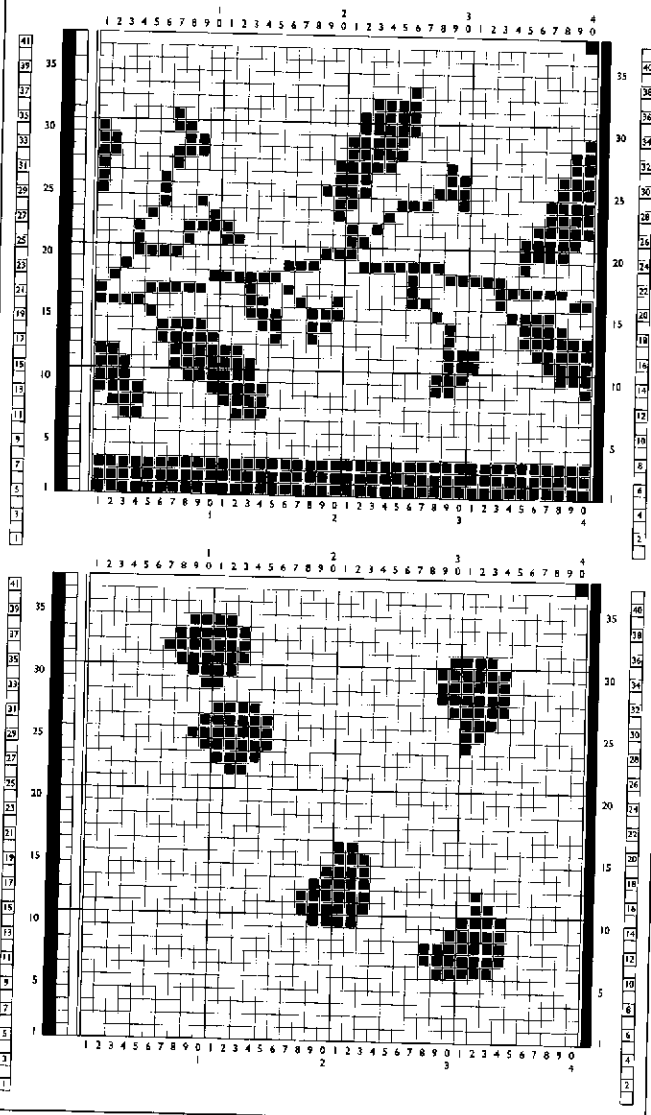
SHAPE FRONT NECK

Using a separate length of yarn, cast off 6 sts on each bed at left edge, K 1 row. Dec 1 st on each bed at left edge on next and every foll alt row until 128 sts rem on each bed. Place a marker at left edge. K until RC shows 1854. Cast off.

SLEEVES

Handle down. Orange stripers. Set up 128 Ns and 28 ▶

Charts



Winter Berries Jacket

...continued

◀ 27 pushers on each bed at centre of machine in WP.

Set RC at 000. Set lock on N/N and stitch size to 3/3. Using 2 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 004.

Work as for Main Part from * to *.

At RC 108, set lock on BX↔/LX, stitch size to 4½/4½ and use Knit Tech 195. Using 2 ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 972. Cast off.

CUFFS

Handle up. Orange strippers. Set up 72 Ns on each bed at centre of machine in WP.

* Arrange Ns for 1x1 rib. Arrange pushers under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of Col 2, K 1 row. Push up empty in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on BX/N and stitch size to 3½/3½, K 77 rows. RC shows 80. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX, K 2 rows. RC shows 82. Change to black strippers. ** Set lock on GX/N and stitch size 5/5, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows ** and *.

Now you can either join to the bottom of the sleeve using the Passap method (see below), or using WY, rep from ** to ** and release from machine.

BACK WELT

Handle up. Orange strippers. Set up 159 Ns on each bed in WP.

Work as for Cuffs from * to *. Now you can either join to the bottom of the Main Part between markers using the Passap method (see below),

or using WY, rep from ** to ** and then release from the machine.

FRONT WELTS

Handle up. Orange strippers. Set up 79 Ns on each bed in WP.

Work as for Cuffs from * to *. Now you can either join to the bottom of the Main Part using the Passap method (see below), or using WY, rep from ** to ** and release from machine.

COLLAR

Handle up. Orange strippers. Set up 140 Ns on each bed in WP.

Arrange Ns for 1x1 rib. Arrange pushers under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of Col 2, K 1 row. Push up empty in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on BX/N and stitch size to 3½/3½, K 71 rows. RC shows 74. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX, K 2 rows. RC shows 76. Change to black strippers. ** Set lock on GX/N and stitch size 5/5, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows **.

Now you can either join to the neck of the Main Part using the Passap method (see below), or using WY, rep from ** to ** and release from machine.

BUTTON BAND

Handle up. Orange strippers. Set up 150 Ns on each bed at centre of machine in WP.

Arrange Ns for 1x1 rib. Arrange pushers under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of Col 2, K 1 row. Push up empty in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3/3,

K 2 rows. Set lock on BX/N and stitch size to 3½/3½, K 35 rows. RC shows 38. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX, K 2 rows. RC shows 40. Change to black strippers.

** Set lock on GX/N and stitch size 5/5, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows **.

Now you can either join to the front edge of the Main Part using the Passap method (see below), or using WY, rep from ** to ** and release from machine.

BUTTONHOLE BAND

Work as for Button Band making 7 evenly spaced buttonholes on rows 11 and 29.

The designer made hers over Ns 70 and 68, 46 and 40, 24 and 22, 2 at left and 1, 21 and 23, 45 and 47, 67 and 69 at right on front bed and corresponding Ns on back bed.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Attach collar between markers by the Passap method or pin into position. Unravelling WY as required, backstitch through open loops of last row worked in Colour 2. Catch down remaining loops on the inside. The collar row ends will form an envelope enclosing the top of the straight 80 rows of knitting at beginning and end of main part. Join back welt between markers and then the two front welts in the same way. Join welt seams. Attach buttonhole band to right front

and button band to left front in the same way. Gather sleeve end to fit cuff and sew into position. If joining on the machine pull end needles through, then centre needles, then ¼ marker needles, picking up the fullness of the sleeve as evenly as possible. Join sleeve seams. Set in sleeves. Finish buttonholes and sew on buttons to correspond. Give final light steam.

PASSAP METHOD

After completing the GX/N and N/GX rows of each piece of ribbing, lay the part of the work to be joined to the ribbing over the back bed. For example, lay the back of the work between the markers to the back welt, with the right side facing the ceiling.

Pull the back bed needles just through the edge of the work using the orange tool to assist. Pull two or three needles at each end through first, then pull through the centre needles.

When all the needle heads are through, use a double ended bodkin to transfer front stitches to back bed needles, enclosing the knitting into a "sandwich".

Pull a lot of yarn down through the masts and secure so that it can not pull back.

Open the latches on the back bed needles in working position and lay the yarn across.

Working from right to left, knit the needles back one at a time, making large stitches. (If you put the back bed pushers into upper working position, it will act as a guide when pulling the stitches through by hand.)

Now carefully fold the garment piece over the front bed, exposing the large stitches.

Using the latch tool, insert it into the first stitch on the right and then work across the bed, making a chain stitch cast off. ■

Duomatic Update

Part 22 - Trims & Edgings

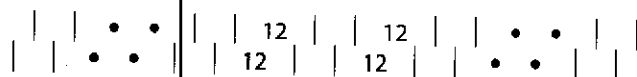
In the last part of **Doris Coutts'** major series, we take a final look at some trims and edgings that can be added to your Duo designs.

FRINGES

I expect you know the principles of knitting fringes and one of my all-time favourites was on a shawl in Passap Model Book 14. If this is not among your "treasures", the needle setting is shown below.

Handle down, cast on with racking.

Locks on EX/EX.



Key

12 = 12 empty needles on both beds

Step 1

Knit 2 rows, rack to the right.

Step 2

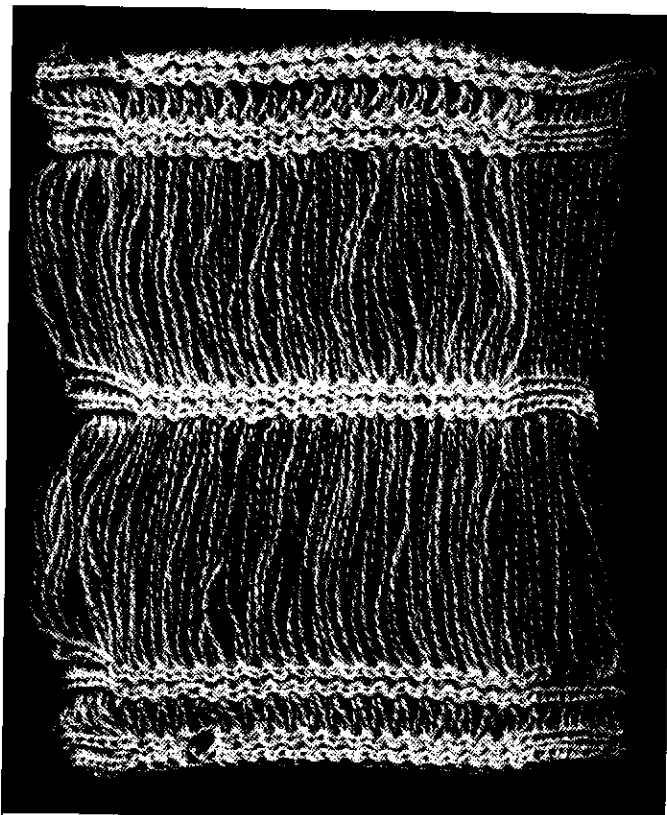
Check front bed needles cross over back bed needles.

Step 3

Knit 2 rows, rack to left.

Step 4

Repeat for the required length.



SAMPLE 1

Sample 1 was knitted in 3-ply yarn using stitch size 2½/2½ (or 3/3). As you can see, you are knitting two lengths of fringe at once, so when you have enough, remove from the machine and cut up either side of the two centre stitches.

Using racking and EX/EX overcomes the tendency of the braids to come undone

once the fringe has been cut - although you can knot the fringes together. If you do this, you'd need a longer fringe, so more needles would be out of work between the braids.

Alternatively, if you have knitted a braid that tends to undo, sew a line of matching cotton across the inner edge before attaching to the shawl or garment edge.

If you have the Passap First Experiences Book II, you will see a charming flower, setting off a sweater on the front cover. The idea behind this is to cast on in full needle rib across the width required. The original used 54 stitches and the pushers are on both beds in a five up and one down setting, so that the back bed pusher that is down is just to the right of the corresponding front bed pusher.

Step 1

With locks on BX/BX, knit to required depth.

Step 2

Take the stitches off on a thread and then draw up the bottom edge.

Step 3

Roll the petals around until you create a nice rose shape.

I did not want to attach this permanently to the sweater

(which incidentally is a very nice pattern and not difficult to knit), so I knitted a long flat cord, using five stitches on each bed. I folded this unevenly and sewed the fold to the back of the rose. I also added a small safety pin, so that I could pin the flower on whenever and wherever I wanted! This would make a nice small gift, or bazaar item and the pusher sections can be varied to change the shape slightly.

There are of course a huge number of trims in the Japanese machine repertoire, made on the single bed. Many of them use holding position and can be worked out using AX and pushers. However, some of them need hand transfer and this is not always easy because of the small space between the Passap beds. A favourite of mine is the "hearts" trim, of which there are many variations.

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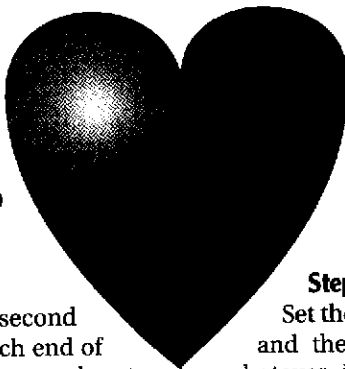
30 ►

Duomatic Update

...continued

◀ 29 HEART TRIM

Basically, you cast on 10 stitches on the Japanese single bed and knit 10 rows.



Step 1

1. Pick up the second stitch from each end of the cast-on row and put on to its respective centre needle.

Step 2

Knit 10 rows.

Step 3

Pick up the second stitch on each side of the row where you hung the two stitches previously and place it on the two centre stitches and repeat.

If you have difficulty deciding which stitch to pick up, put a marker thread on the appropriate needles when you knit the pick-up row.

"That's all very well", I hear you saying, "but how am I going to pick up a stitch ten rows down on the Passap?"

Well, I did a bit of experimenting on your behalf and found that you can knit (carefully) on the back bed with the front bed dropped down. This is strictly not according to the book, but if you'd like to try, here are my tips.

Step 1

Cast on with waste yarn over 10 stitches on the back bed.

Step 2

Using the black strippers, knit 7 to 8 cm., so that you have something to hold.

Step 3

Knit 1 row with the nylon cord and e-wrap the main yarn on top of this.

Step 4

To be able to hand transfer as for the hearts trim, drop the front bed down.

Step 5

Set the locks to N/GX and the stitch size to whatever is suitable for your yarn, remembering you are knitting in stocking stitch.

Step 6

Knit carefully and not too fast, using a very light amount of weight. The claw weights or the white weights are too heavy for this, but you could hand tension; or use 35 mm film canisters, weighted with a few pennies (see below)! Place the weight across the ends of the work and you will probably find that just one weight is all you can fit in.

TO MAKE A WEIGHT

Step 1

Fold a length of yarn in half.

Step 2

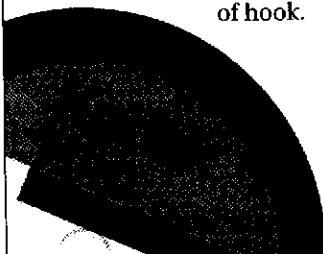
Push the cut ends of yarn into a 35-mm film canister and add a few pennies, if required.

Step 3

Replace the lid of the box tightly, so that you have a loop of yarn hanging out of the box and a little weight inside.

Step 4

Use the loop of yarn to hang the box on to the Z-wires or some other sort of hook.



RELEASE STITCH CORD

Here's a cheeky one for you to try - a release stitch cord. The original was knitted in 4-ply yarn.

Step 1

In full needle rib, arrange 5 needles on the back bed and 4 on the front bed.

Step 2

Cast on and knit a few rows in rib to start.

Step 3

Transfer the front bed needles to the back bed, leaving the front bed needles in working position.

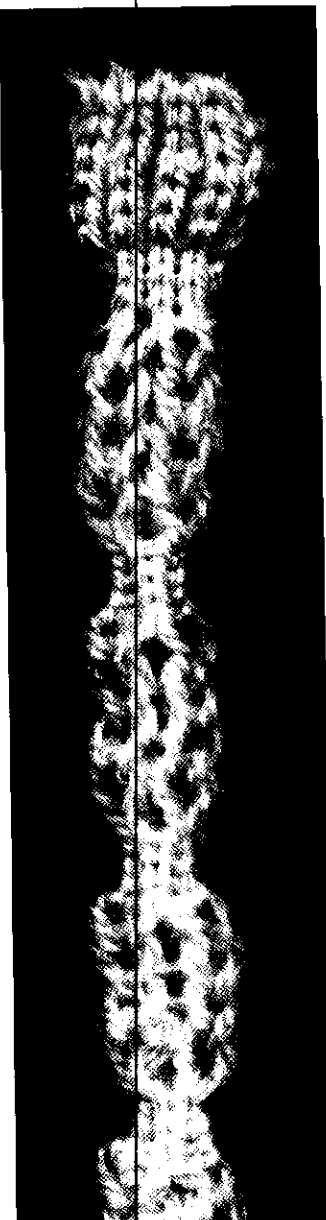
Step 4

Set locks on N/BX, (pushers are not needed) and using stitch size 4/4, knit 4 rows.

Step 5

Change lock setting to N/N and knit 4 rows and continue to desired length.

After the last 4 rows in N/N, drop off the front bed stitches. Knit 4 rows on the back bed only and cast off. Now, just pull at the cord so that all the front bed stitches run down the whole cord giving a bubble effect as shown in Sample 2.



When you need to do the transfer of stitches, you can lift the band up to locate the stitches you want. However, you need to keep hold of the band so that the stitches don't "bubble" out of the needles. This method can, of course, be used for other braids where you have to use handwork. However, you may well find it too fiddly - bearing in mind that there are so many other Passap trims from which to choose! I have just given you a selection of some of my favourites.

Well, I think that is about all I have usefully to write on the Passap Duomatic 80. Looking back, it has been quite a long haul! I trust you have found these articles helpful and whilst I hope to continue writing on other subjects, if you have any queries, don't forget to let either Anne, our Editor, or me know. My e-mail address is now:-

doris.coutts@virginnet.co.uk

Fun with Tartans

Part 10 - MacLean

One of our readers gave **Heather Reed** the unenviable task of designing this popular tartan! Heather discovered two versions and the six-colour plaid was indeed a little difficult!

When I looked at the Scrymgeour tartan a while ago, I asked if anyone had any information on this lovely plaid. Well, a lady called **Una Barbour** wrote to me to say that there were quite a few members of the Scrymgeour family alive and well in Scotland, including her daughter's piano teacher! She also pointed out that there had been a spelling mistake in the article, and that I had accidentally referred to Scrymgeour with an "n" instead of an "m". Whoops! Many apologies to all the Scrymgeours out there! As your name derives

from being expert with a sword, I thought I had better put the error right straight away!

Finally, Una told me that her family name was Maclean, adding that her tartan might be a little difficult for the knitting machine. I investigated and came up with two Maclean plaids. The first is indeed quite difficult, being in six colours, but is a beautiful tartan in red, green, blue,

yellow, black and white. The second is much easier and I would guess is the hunting tartan, because of its more subdued colours of green, black and white. Not wanting to be defeated, I went to work on both designs.

SIX COLOUR PLAID

I am lucky enough to own a Brother six-colour changer and set about finding a combination of yarns that would not make the resulting fabric too thick! Six doses of 3-ply yarn on every row might make an excellent blanket for arctic weather, but definitely not a light sweater!

The charts for this month's MacLean tartan are simply too big to include in the magazine! Heather will put all the patterns included so far in this series on a CD-Rom disk for readers - and all for just £5, including p&p. For details, contact her direct at:-

Heather Reed
Water Margin Designs
The Lastings
39 The Roman Way
GLASTONBURY
Somerset BA6 8AB
Tel: 01458-832410
E-mail: heather@lastings.softnet.co.uk

I finally settled on 3-ply for the main colour, which is Red. I used a 2-ply thickness for the Green, Yellow and Blue contrast colours and finally knitted the White and Black using a single strand of 2/30s. This gave me the weight that I wanted, but at the cost of a little "bleed through" in parts of the design.

If you also have a six-colour changer and want to try out this tartan, it is great fun to knit and I suggest you experiment with yarn weights until you get a combination that suits you. You will need to thread up the colour changer with Red as Colour 1, followed in order by White, Blue, Green, Yellow, and Black. I used the "lili" settings on my 965i, with tension 3 on both the knit and ribber carriages. The size of a single repeat of the pattern is 60 stitches by 60 rows.

THREE COLOUR PLAID

The second plaid is in just three colours, so is not quite such an adventure! I've used 3-ply yarn throughout, with Green as Colour 1, Black as Colour 2 and White as Colour 3. Owners of Brother and Silver Reed machines should use tension 3/3 and Passap users can knit the tartan in 3-ply yarns with the stitch size around $3\frac{1}{4}/3\frac{1}{4}$.

The Maclean family is descended from the Celtic warrior "Gilleathan Na Tuaidh", which translates into Gillean of the Battleaxe. Gillean fought against and subsequently defeated the Norse invaders of the Hebrides in 1263. His great-great grandson, Iain Dhu Maclean, finally settled on the Isle of Mull. He had two sons, Lachlan and Eachainn, who each founded a clan. Lachlan became head of the Macleans of Duart and Eachainn founded the MacLaines of Lochbuie. (I featured one of the MacLaine tartans earlier in the series.)

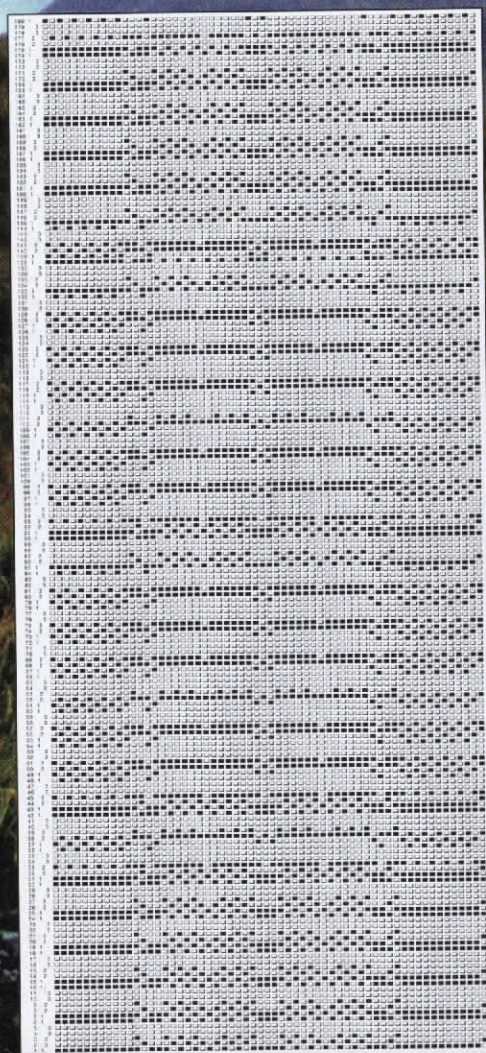
By the end of the 15th century, the Maclean branch of the family owned a good deal of land in Argyllshire, as well as the islands

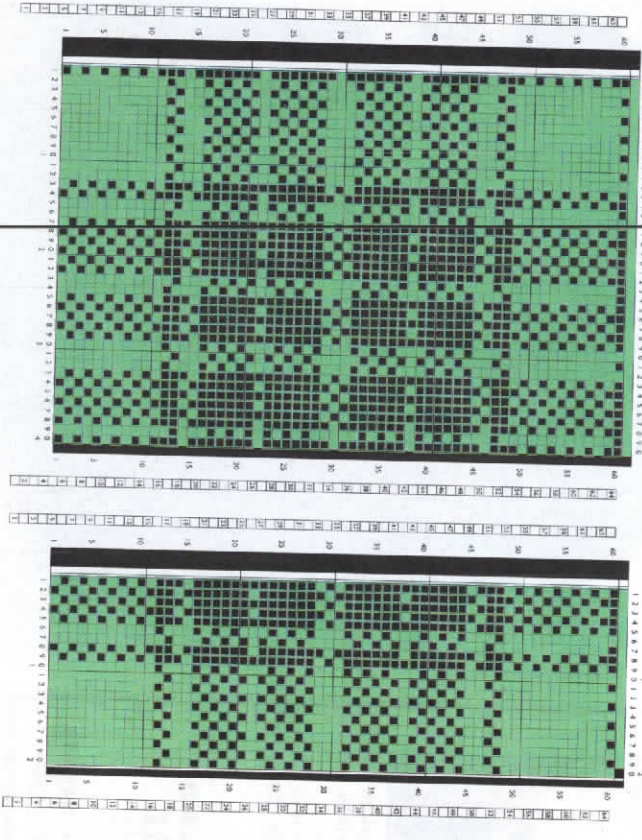
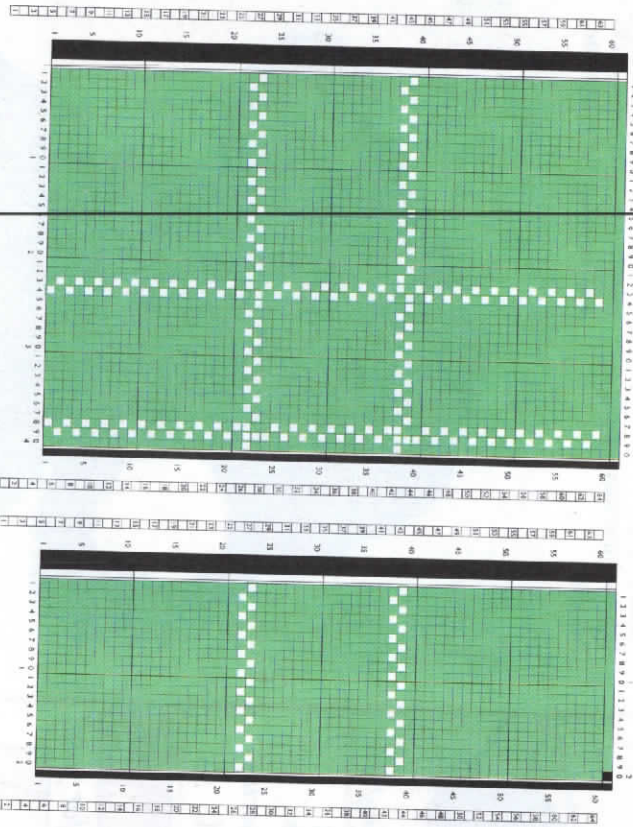
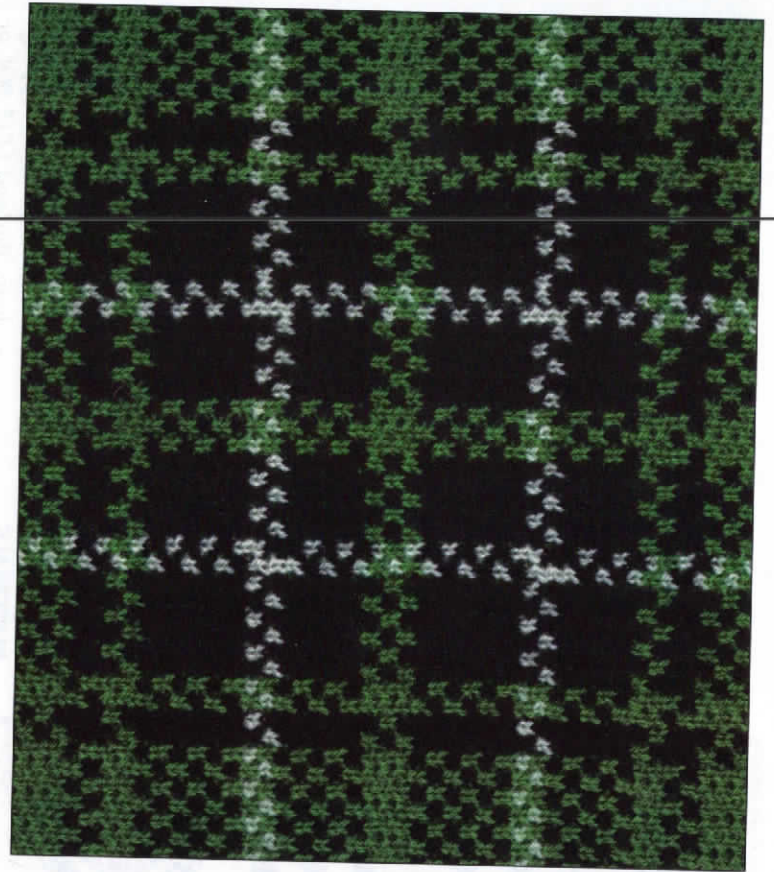
of Mull, Tiree, Jura and Knapdale. Lachlan's son was a renowned warrior, nicknamed "Red Hector of the Battles". He must have been an argumentative sort of chap, too, as in 1411 he fought Sir Alexander Irvine in a duel. Records say that neither party was dishonoured in the fight, but unfortunately both died of their wounds! The clan fought for their king against the English and in 1513, Lachlan of Duart (head of the clan) was killed at the battle of Flodden.

The Macleans had competition for the islands in the form of the Campbell clan, with whom they formed an uneasy alliance, as neither clan was very fond of the Macdonalds, who laid claim to Islay.

Together, the two clans managed to harry the Macdonalds out of the islands and the truce continued until 1651 and the death in battle of the then chief, Sir Hector Maclean. The clan then fell heavily into debt and by 1679, the Campbells had taken possession of most of the Maclean estates.

In the 1700s, the Macleans once again went into battle - this time to support James VII and the clan chief was given a Jacobite peerage in 1745. However, shortly afterwards he was arrested and imprisoned in the Tower of London for two years, after which he fled to Rome and died in 1750. Duart Castle, home of the Maclean clan, slowly fell into ruins until 1911, when it was reclaimed and restored and is now the seat once again of the Maclean clan. ■





Fun with Tartans

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General Information

PATTERN RATING

* Very easy to knit.

MACHINES

We used a French Knitting Machine for our mouse. Alternatively, you can knit cords on your machine, following the instructions in your manual.

MATERIALS

Uppingham Yarns 4-ply Acrylic

Oddments in Blue (MC), Grey (A) and Black (B). Blue felt.

Card.

Ribbon flower.

Trim for buttons.

Small basket.

Small pieces of assorted ribbon.

Polyester stuffing.

Copydex adhesive.

For information or a free shade card, please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747 and mention the magazine.



Classwise

Ring in the new!

Beryl Jarvis and her students are at the start of a New Year, which promises to be full of hopes and aspirations. However, there's change in the air that might not be for the best.

Before I start back again, may I mention that many of you may know that I have taken a short break from writing for the magazine. Anne has been selecting sections from articles that I have written over the last few years, to give me more time to spend with my family. So, thank you Anne, for helping me to cope.



JACK OF ALL TRADES

As well as writing this article and teaching, going to as many of the small shows as possible plus doing a part time clerical job, I am very much a carer. When I visit machine knitting clubs, my husband (who retired due to ill health several years ago) and my son who has a moderate learning disability, often join me. I also have elderly relatives who need frequent help and support. It all makes for a very interesting and varied life; no two days are the same and some-

times I even find time to knit. My enforced break was because my husband had a small operation and I needed to create extra time to look after him.

It is now November in the year of the new millennium. Do you remember this time last year, when we were all wondering what would happen? I think Most of us were excited and planning different ways of marking this milestone. I waited until after the New Year and 29th February had passed before pushing the boat out and upgrading my computer. This way, I hoped to avoid the problems that some experts were predicting. Consequently, I now have a new e-mail address and it is beryl.jarvis@ntlworld.com. I also hope to have my own web site before too long. I did have other resolutions and plans, but the year seems to have flown by so fast that most of them have been forgotten!

ON HOLD

My workshop in Leicester has been temporarily put on hold, as some students were not able to come through ill health and no new students have come forward. Hopefully, we can restart in the next New Year. I have now been teaching machine knitting at evening classes at the John Ellis Community College (also in Leicester) for 13 years. For each of the last three years, we have been warned that the current year would probably be the last, because the school was being closed. However, no decision had been made about the adult education programme, which was very popular with most subjects well supported.

This year, I attended a staff meeting to prepare for what we thought was to be yet another last year. I was

pleased to be told that now the school-age students had vacated the building, they had given us a new name - John Ellis Centre for Lifelong Learning. The centre has not only been used for meetings, but has also attracted different groups who are now based there. It all makes the future look much more hopeful, as the building will now be developed more for use as an Adult Education & Retraining Centre. It is such a welcoming centre that students come back year after year - both to my classes and others. It would be a great loss to the community if it were to close.

LEARNING CURVE

When I started, the students in my classes were mainly beginners with the balance made up by self-taught knitters coming to learn more. It was very much a class that I "taught". I wrote my own course and planned the order in which knitters were introduced to techniques. This has always been flexible, so lessons on vital subjects would not be missed by holidays. Then, for several years, half the students would be beginners and the others would be those returning for another year's tuition.

When students return for the second year, again I have a planned course that works alongside the beginners. For example, beginners will work on single bed hems whilst those returning might work on interesting variations of single bed hems. Beginners will learn about using holding position for knitting shoulder slopes and returnees might learn to create shape using holding position.

In recent years, students have been returning for their third, fourth and even fifth year! I find that they usually have a

90 Asfordby Road
Melton Mowbray
Leics LE13 0HR

Beryl Jarvis

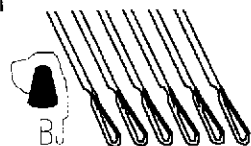
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	8.30-10.00	10.00-11.30	11.30-1.00	Lunch	2.00-3.30	3.30-5.00
Monday	Alarm clock didn't go off	Buttonholes	Filling in pointless forms		More forms to fill in	Marking
Tuesday	Fair Isle	Using an Intarsia Carriage	Cardigan Bands		Time-wasting bureaucratic nonsense	Intarsia - Using Holding Position
Wednesday	Joining Seams	Yet more time-wasting bureaucracy	Filling in pointless forms		Charting Devices	Making garments
Thursday	Tuck & Slip Stitch	Maze & Mosaic Knitting	More Marking		Making Up	Knitweave
Friday	Overslept	Fair Isle Intarsia	Problems & Solutions		Even more marking	Clock-watching

pretty good idea about the direction that they would like to take their learning. Last year, I had two students with newly purchased Brother KH970s who worked their way through work sheets that I produced especially for their machine. Together with my support, they substantially increased their ability to use the machine.

MY WAY

When the class is made up of so many different groups it, becomes difficult to continue with a "taught" course. I find that the class becomes more of a workshop, where each student is "doing their own thing" with my support. The big disadvantage of this, of course, is that there's only one of me! Whilst I believe I do share my class time support between students, some are bound to need extra help and consequently get slightly more attention than others do.

This year, all the students are returnees. More than half of them were last year's beginners and they completed the tasks in the class well. However, many of them could not find much time outside the classroom for putting the skills they had learnt into practice. So, it would be unfair of me to take each topic further with them. This means that I have had to give some considerable

thought to the best "learning experience" that I can give them, to enable them to become competent machine knitters.

I suggested that we spent part of each class planning and discussing the progress of a series of garments. We'd then devote the rest of each evening to a small task, which would remind the students of parts of beginner's course. They welcomed this proposal and most of the other students, returning for their third or fourth years said they would like to follow the same plan, too.

I've always been left to teach my class in my own way and I've not been tied down to a curriculum that must be followed in order to satisfy criteria set down. As most (but not all) of my students left school a long while ago, it has taken a lot of courage for some of them to return to "education". I think that if I were to suggest assessments, examinations and tests, some of them would run a mile! They say that they have appreciated my "no pressure" encouragement, to be allowed learn at their own pace and on their own machine. They have also become aware of the wide range of machines available and the directions in which machine knitting can take them, as individuals.

CHANGE IS IN THE AIR

Let me go back to my staff meeting. OFSTED is planning to move into the field of adult education and John Ellis would like us all, as teachers, to work in such a way that the teaching and learning can be observed and evaluated. Many of the other classes are working towards examinations, but with my flexible, student-led teaching, this will involve a much more planned approach. I'm under no illusions - it's going to be difficult, because this year the course will very much go in the direction the students wish - albeit with my support. During the next few articles, I hope to report back on how my group has progressed, with this year's new approach. I'll also let you know how I've coped with the demands of a potential OFSTED inspection!

LAST BUT NOT LEAST

I've received many enquiries from readers who would like to know more about my Info Sheets. They have asked me what they are and what they do! Info Sheets are actually the notes that my students follow in my classes and, over the years, they've built up into quite a collection. By popular

request, I was asked to make them available to knitters who were not my students. So, they can now be obtained by anyone, by mail order. I also take them along to most of the small exhibitions I attend.

The theory behind their production is that knitters can obtain just the small amount of information they require without the expense of buying a large book, which they may not use very much. If you'd like a full list of them, please send me a self-addressed and stamped envelope and I'll pop one in the post to you. My address is:-

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel:- 01664-850418
E-mail:-
beryl.jarvis@ntlworld.com

This term, my students are going to make a series of garments as the main aim of this year's course. Next month, we'll start by looking at some simple garments that I have knitted. Join me then! ■

Two of a Kind

Designed by Nutshell Knitting Centre in Merino Wool

• Photography Matt Smith • Stylist Sally-Ann Carroll

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117] cm, 34 [36, 38, 40, 42, 44, 46] in.

Actual size 91 [95, 101, 106, 110, 116, 121] cm, 36 [37½, 40, 42, 43½, 46, 48] in.

Length to shoulder 58.5 [61.5, 62.5, 67, 69, 70, 71] cm, 23 [24½, 24¾, 26½, 27¼, 27½, 28] in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch after light steaming (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Reference Section on page 2.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 [77, 82, 86, 89, 94, 98] Ns at left and 75 [78, 82, 87, 90, 94, 99] Ns at right of centre 0 to WP. 149 [155, 164, 173, 179, 188, 197] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement).

Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 136 [144, 144, 158, 158, 158, 158] rows. Place marker at each end. Hook on small weights at each edge.

SHAPE ARMHOLES

Set RC at 000. Using a treble (3-prong) transfer tool, dec 1 st at each end on every alt row until 109 [115, 124, 127, 133, 138, 147] sts rem. Remove weights.

K 56 [62, 66, 66, 74, 74, 78] rows. RC shows 96 [102, 106, 112, 120, 124, 128].

Push 30 [32, 35, 35, 37, 38, 41] Ns at left and right to HP. Using WY, K a few rows over rem 49 [51, 54, 57, 59, 62, 65] sts and release.

With carriage at right, push Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at left, push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 [77, 80, 86, 89, 92, 98] Ns to WP. Work as for Back from * to *.

** Set RC at 000. Using MT, K 136 [144, 144, 158, 158, 158, 158] rows. Place marker at each end. Hook on small weight at right edge.

SHAPE FRONT EDGE & ARMHOLE

Set RC at 000. Using a treble (3-prong) transfer tool, dec 1 st at left edge on every 4th row and at the same time using a treble (3-prong) transfer tool, dec 1 at right edge on every alt row until 44 [47, 50, 52, 55, 55, 61] sts rem.

Remove weight. Cont to dec at left edge only on every 4th row from previous dec until 30 [32, 35, 35, 37, 38, 41] sts rem. K 0 [2, 6, 0, 4, 8, 0] rows. RC shows 96 [102, 106, 112, 120, 124, 128]. Using WY, K a few rows and release from machine **.

LEFT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 [77, 80, 86, 89, 92, 98] Ns to WP.

Work as for Back from * to *. Work as for Right Front from ** to ** reversing shaping by reading left for right and right for left.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 35 [37, 38, 40, 41, 43, 44] Ns at left and 36 [37, 39, 40, 42, 43, 45] Ns at right of centre 0 to WP.

71 [74, 77, 80, 83, 86, 89] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4**/MT-4**, K 10 rows. Using MT-4*/MT-4*, K 10 rows. Using MT-3/MT-3, K 2 rows. Transfer sts for st st.

Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th [6th, 5th, 5th, 4th, 4th] row until there are 121 [130, 137, 142, 153, 158, 163] sts. K 26 [8, 26, 21, 36, 32, 28] rows. RC shows 176. Place marker at each end. Hook on small weights at each edge.

SHAPE TOP

Set RC at 000. Using a treble (3-prong) transfer tool, dec 1 st at each end on every alt row until 81 [90, 97, 96, 107,

108, 113] sts rem. Do not break yarn. Using WY, K a few rows. Using MT+4 and MY, K 4 rows for joining sleeves. Remove weights. Release from machine.

JOIN RIGHT SHOULDER

Push 30 [32, 35, 35, 37, 38, 41] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+3 and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for right Shoulder but read left for right.

JOIN SLEEVES TO ARMHOLES

Push 81 [90, 97, 96, 107, 108, 113] Ns to WP. With carriage at right and K side of Back and Front facing, pick up 81 [90, 97, 96, 107, 108, 113] sts along armhole edge between shaping and place on to Ns. With P side of Sleeve facing, replace 81 [90, 97, 96, 107, 108, 113] sts below WY on to same Ns. Unravel MY and WY. Push 30 [30, 30, 34, 34, 37, 37] adjacent Ns at left to WP. Pick up sts along both shaped edges at left up to marker and place on to Ns. Using MT and MY, K 1 row. Push 30 [30, 30, 34, 34, 37, 37] adjacent Ns at right to WP. Pick up sts along both shaped edges at right up to marker and place on to Ns. Using MT+4, K 1 row. Cast off with a latch tool (if you have difficulty making last row loose enough cast off behind the sinker pegs).

BUTTON BAND

Put the garment front to the machine and hook up evenly over gate pegs to measure along to get stitches from

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Merino Wool (use 3 ends together).

375 [400, 425, 450, 475, 500, 525] g in Black (MY).

Buttons.

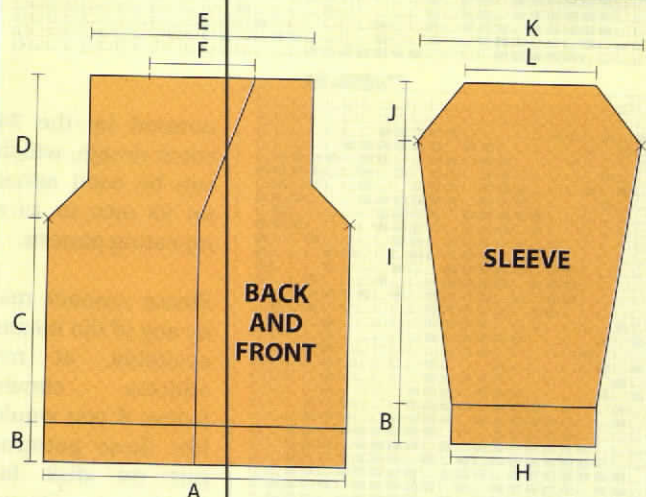
The fibre content of this yarn is 100% Merino Wool. For further information, please write to Nutshell Knitting Centre, 260 Smorrall Lane, Bedworth, Warwickshire CV12 0JW or telephone 024 7636 1478.

GARMENT WEIGHT

Finished garment in third size weighs 425 g.

Diagrams

A = 46.5 [48, 51, 54, 55.5, 58.5, 61.5] cm
B = 6 cm
C = 31 [32.5, 32.5, 36, 36, 36, 36] cm
D = 21.5 [23, 24, 25, 27, 28, 29] cm
E = 34 [35.5, 38.5, 39.5, 41.5, 43, 45.5] cm
F = 15 [16, 16.5, 17.5, 18.5, 19.5, 20] cm
G = 23 [24, 25, 26.5, 27.5, 28.5, 30.5] cm
H = 22 [23, 24, 25, 25.5, 26.5, 27.5] cm
I = 40 cm
J = 9 [9, 9, 10, 10, 11, 11] cm
K = 37.5 [40.5, 42.5, 44, 47.5, 49, 50.5] cm
L = 25 [28, 30, 30, 33, 33.5, 35] cm



lower edge to marker, unhook front and measure from marker to shoulder by moving garment around. Now you know your stitches, push the required Ns to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MY, K 14 rows. Using MT+4, K 1 row. Using MT, K

14 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row *.

With P side facing, pick up required sts along front edge from shoulder to marker and required sts from marker to lower edge and place on to Ns. K 1 row. Using MT+4, K 1 row and then cast off with a latch tool.

BUTTONHOLE BAND

Work as for button band making buttonholes below "V" shaping.

BACK NECKBAND

Push 49 [51, 54, 57, 59, 62, 65] Ns to WP.

Work as for Button Band from * to *.

With P side facing, pick up 49



[51, 54, 57, 59, 62, 65] sts across back neck and place on to Ns. K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

MAKING UP

Join bands at shoulders. Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond.

If bands pull slightly, stretch out to required length and cover rest of front with towel, then steam into place with an iron. ■

Classic
Cardigan



Picture Parade

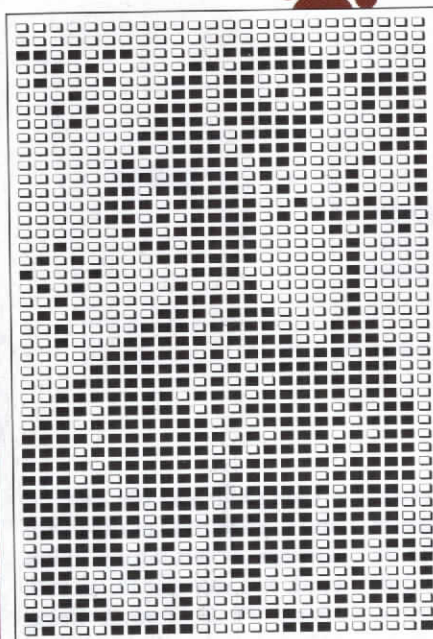
Dachshund

Although **Jo Newton** has had smooth dachshund pictures in her "kennel" for some time, some of our readers have requested either the longhaired or wire haired versions so Jo was pleased to help.

As usual, I asked one reader who rang me if she had any good pictures I could work from. I was pleased that she was able to produce several and this adorable wirehaired puppy was one of them. I felt he deserved a wider audience because I don't think you need to be a dachshund fan to appreciate this appealing little chap, as he sits politely asking for his ball to be thrown!

As suits the diminutive nature of the breed, the electronic motif is smaller than I usually do, being 47 stitches wide and it is comple-

We used
Forsell
SHAMAL



mented by the 24 stitch design, which can be used either on its own or as a repeating pattern.

Please contact me, by any of the means available, at my address shown below, if you would like these patterns put on disk for Brother or DesignaKnit. Incidentally, I did do some long-haired dachshund pictures while I was at it, so do please enquire if these are more to your taste.

Yarn shades for both samples: 556 Velvet Brown on 554 Terracotta

IDEAS PLEASE

Do you have any bright ideas for Jo's feature? If so, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise.



So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. You can write to us at the usual address or get in touch with Jo direct:-

Jo Newton
Barrowby Old Hall
GRANTHAM
Lincs NG32 1BX
Tel:- 01476-563111
E-mail:- jo.newton@btinternet.com ■

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Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

* These motifs have been printed in *Modern Machine Knitting* magazine

** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

JO NEWTON

Barrowby Old Hall
Grantham

Lincs NG32 1BX

Tel: 01476 563111

E-mail:

jo.newton@Talk21.com



Two of a Kind



Designed by Nutshell Knitting Centre in Merino Wool

• Photography Matt Smith • Stylist Sally-Ann Carroll



Pattern 7

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Merino Wool (using 3 ends together)

350 [375, 400, 425, 450, 475, 500] g in Black (MY).

2 motifs.

The fibre content of this yarn is 100% Merino Wool. For further information, please write to the following address:- Nutshell Knitting Centre, 260 Smorrall Lane, Bedworth, Warwickshire CV12 0JW or telephone 024 7636 1478.

GARMENT WEIGHT

Finished garment in third size weighs 400 g.

Diagrams

A = 46.5 [48, 51, 54, 55.5, 58.5, 61.5] cm

B = 6 cm

C = 31 [32.5, 32.5, 36, 36, 36, 36] cm

D = 21.5 [23, 24, 25, 27, 28, 29] cm

E = 34 [35.5, 38.5, 39.5, 41.5, 43, 45.5] cm

F = 15 [16, 16.5, 17.5, 18.5, 19.5, 20] cm

G = 8.5 [9, 9.5, 10, 10, 10, 11] cm

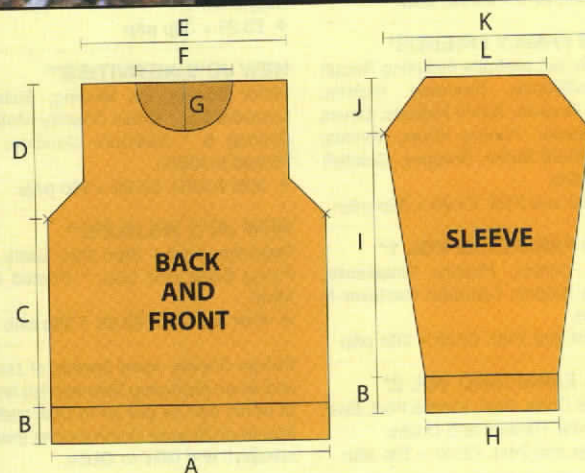
H = 22 [23, 24, 25, 25.5, 26.5, 27.5] cm

I = 40 cm

J = 9 [9, 9, 10, 10, 11, 11] cm

K = 37.5 [40.5, 42.5, 44, 47.5, 49, 50.5] cm

L = 25 [28, 30, 30, 33, 33.5, 35] cm



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117] cm, 34 [36, 38, 40, 42, 44, 46] in.

Actual size 91 [95, 101, 106, 110, 116, 121] cm, 36 [37½, 40, 42, 43½, 46, 48] in.

Length to shoulder 58.5 [61.5, 62.5, 67, 69, 70, 71] cm, 23 [24½, 24¾, 26½, 27½, 27½, 28] in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch after light steaming (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Reference Section in the Contents List on page 2.

NOTES

a) We used the knit side of the knitting as the right side of the garment.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 [77, 82, 86, 89, 94, 98] Ns at left and 75 [78, 82, 87, 90, 94, 99] Ns at right of centre 0 to WP. 149 [155, 164, 173, 179, 188, 197] Ns.

Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5

tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st.

Set RC at 000. Using MT, K 136 [144, 144, 158, 158, 158, 158] rows. Place marker at each end. Hook on small weights at each edge.

SHAPE ARMHOLES

Set RC at 000. Using a 3 prong transfer tool, dec 1 st at each end on every alt row until 109 [115, 124, 127, 133, 138, 147] sts rem. Remove weights *.

K 56 [62, 66, 66, 74, 74, 78] rows. RC shows 96 [102, 106, 112, 120, 124, 128].

Push 30 [32, 35, 35, 37, 38, 41] Ns at left and right to HP. Using WY, K a few rows over rem 49 [51, 54, 57, 59, 62, 65] sts and release from machine.

With carriage at right, push Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at left, push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *.

K 18 [22, 24, 22, 30, 30, 30] rows. RC shows 58 [62, 64, 68, 76, 80, 80]. 38 [40, 42, 44, 44, 44, 48] rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 67 [70, 76, 78, 81, 85, 90] Ns at left to HP. Cont on rem sts for first side.

** K 2 rows. Push 1 N at neck edge to HP **.

Rep from ** to ** 11 [12, 12, 13, 14, 14, 15] times more. 30 [32, 35, 35, 37, 38, 41] sts rem. K 14 [14, 16, 16, 14, 14, 16] rows. Using WY, K a few rows and then release from the machine.

With carriage at left, push 42 [45, 48, 49, 52, 53, 57] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping.

With carriage at the right, push rem Ns from HP to UWP. Using WY, K a few rows and then release from the machine.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 35 [37, 38, 40, 41, 43, 44] Ns at left and 36 [37, 39, 40, 42, 43, 45] Ns at right of centre 0 to WP. 71 [74, 77, 80, 83, 86, 89] Ns.

Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000 and then, using MT-4**/MT-4**, K 10 rows. Using MT-4*/MT-4*, K 10 rows. Using MT-4/MT-4, K 10 rows. Using MT-3/MT-3, K 2 rows. Transfer sts for st st.

Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th [6th, 5th, 5th, 4th, 4th, 4th] row until there are 121 [130, 137, 142, 153, 158, 163] sts. K 26 [8, 26, 21, 36, 32, 28] rows. RC shows 176. Place marker at each end. Hook on small weights at each edge.

SHAPE TOP

Set RC at 000. Using a 3 prong transfer tool, dec 1 st at each end on every alt row until 81 [90, 97, 96, 107, 108, 113] sts rem. Do not break yarn. Using WY, K a few rows. Using MT+4 and MY, K 4 rows for joining sleeves. Remove the weights and then release from the machine.

JOIN RIGHT SHOULDER

Push 30 [32, 35, 35, 37, 38, 41] Ns to WP. With K side of right back shoulder facing, replace sts Ns. Using MT, K 1 row. With K side facing, pick up 9 [9, 10, 10, 9, 9, 10] sts down straight edge of left side of neck, 24 [26, 26, 28, 30, 30, 32] sts from curve (12 [13, 13, 14, 15, 15, 16] sts from WY and

pick up loops between sts), 25 [25, 28, 29, 29, 32, 33] sts across centre front, 24 [26, 26, 28, 30, 30, 32] sts from curve (12 [13, 13, 14, 15, 15, 16] sts from WY and pick up loops between sts), 10 [10, 11, 11, 10, 10, 11] sts up straight edge of right side of neck and 49 [51, 54, 57, 59, 62, 65] sts across back neck and place on to Ns. K 3 rows. Using nylon cord, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right Shoulder but read left for right.

JOIN SLEEVES TO ARMHOLES

Push 81 [90, 97, 96, 107, 108, 113] Ns to WP. With carriage at right and K side of Back and Front facing, pick up 81 [90, 97, 96, 107, 108, 113] sts along armhole edge between shaping and place on to Ns. With P side of Sleeve facing, replace 81 [90, 97, 96, 107, 108, 113] sts below WY on to same Ns. Unravel MY and WY.

Push 30 [30, 30, 34, 34, 37, 37] adjacent Ns at left to WP. Pick up sts along both shaped edges at left up to marker and place on to Ns. Using MT and MY, K 1 row. Push 30 [30, 30, 34, 34, 37, 37] adjacent Ns at right to WP. Pick up sts along both shaped edges at right up to marker and then place on to Ns.

Using MT+4, K 1 row. Cast off with a latch tool (if you have difficulty making last row loose enough - cast off behind the sinker pegs).

MAKING UP

Join neckband seam. Pin neck edging in position. Unravelling WY and nylon cord as required, back stitch through open loops of last row worked in MY. Join side and sleeve seams. Sew on motifs. ■

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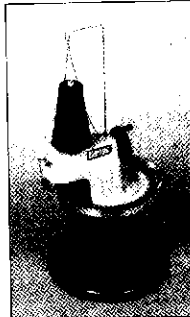
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Ribber cast-on comb, 30 teeth	HL55-£8.25
Ribber cast-on comb, 36 teeth	HL56-£7.25
Ribber cast-on comb, 18 teeth	HL57-£5.49
Ring cutter	HL58-£1.75
Roller Cutter	HL59-£7.99
Roller cutter replacement blade	HL60-£2.00
7x1 transfer tool	HL61-£5.99
Sewing thread stand	HL62-£8.50
Side/edge weights, per 2 small	HL63-£7.50
Side/edge weights, per 2 large	HL64-£8.50
Snips, 4 inch	HL65-£1.50
Snips, 5 inch	HL66-£2.50
Tension mast holder	HL67-£8.00
Twisting yarn stack	HL68-£14.95
Wool comb (De-fuzzer)	HL69-£1.95

SPARE MACHINE NEEDLES (Pack 10)

Brother main bed	HL70-£2.60
Knitmaster/Silver main bed	HL71-£2.60
Brother ribber	HL72-£2.60
Knitmaster/Silver ribber	HL73-£2.60
Pfaff/Passap	HL74-£3.90
Brother garter carriage, each	HL75-£2.45

TRICOT PRODUCTS

Not-A-Knot	HL76-£8.90
Brother De-Knit	HL77-£8.99
Knitmaster De-Knit	HL78-£8.99
Toyota De-Knit	HL79-£8.99
Anti-Loop	HL80-£8.55
Intarsia Multi-Yarn Break 16	HL81-£19.50
Intarsia Multi-Yarn Break 32	HL82-£25.95

Made up your mind?
Are you looking for
the Order Coupon?
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Reedham jacket, elec/PC, tuck st
JW06-£2.75
Reversible Coat, easy knit, 2 sizes
JW07-£2.75

GANSEY BOOK

2 patterns for garter carriage plus 14 stitch patterns. Elec/PC
JW08-£5.35

DISKS

PPD or DesignaKnit format (please specify).
Disk A for Ascot, Vegas, Reedham, Twinset & Woodland patterns
JW09-£3.55
Disk B for Aran, Brundall, Wroxham, California & Paisley patterns
JW10-£3.55
Disk C for Reversible Coat, Bickling, Wells, Oddments & Rubenesque patterns
JW11-£3.55
Gansey disk contains all the stitch patterns for Gansey Book
JW12-£4.80

VIDEOS

DesignaKnit 6 - The Video
JW13-£20.60

WATER MARGIN DESIGNS

Pattern books with disks for DesignaKnit, Creation 6 and Brother disk drive. (State format required when ordering.) Each book contains 10 designs and full instructions for Passap and Japanese electronics with ribber and colour changer. All tartan patterns quoted are authentic, Scottish tartan designs. Heather has many new designs and we have listed below just a selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner WATER MARGIN.

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WM02-£10.50
Celebrations, special throws
WM03-£10.50
Kidstuff children's blankets
WM04-£10.50
Fantasy throws for teenagers
WM05-£10.50
Over the Rainbow bedspreads
WM06-£10.50
Dragonfire, Chinese dragon
WM07-£7.95
On Safari, wild animal throws
WM08-£10.50

PASSAP DUOMATIC PATTERNS

Scottish Tartans, Duo 80
WM09-£10.50
Scottish Tartans, skirts, sweaters
WM10-£10.50

MANUAL & ELECTRONIC MACHINES

Samurai, 10 trad. Japanese designs
WM11-£10.50
Cotton denim leggings with Lycra
WM12-£4.95

FORGE CRAFT CREATIONS SWISS DARNING

Sylvia Wynn produces many lovely Swiss darning embroidery kits, in pure new wool. They are designed to be applied to a garment knitted in 4-ply wool to a tension of 28 sts and 40 rows to 10 cm.

BRITISH BIRDS

Blue Tit
FC01-£5.75
Wren
FC02-£5.75
Robin
FC03-£5.75
Bullfinch
FC04-£5.75
Kingfisher, perched
FC05-£6.75
Kingfisher in flight
FC06-£6.75
Owl
FC07-£7.25
Pheasant standing
FC08-£7.25
Pheasant in flight
FC09-£6.75

BRITISH ANIMALS

Fox
FC10-£6.75
Badger
FC11-£6.75
Rabbits
FC12-£6.75
Squirrel
FC13-£6.75
Otter
FC14-£7.50
Hedgehogs
FC15-£7.50
Cat
FC16-£7.50
Parrot
FC17-£7.50
Pigeon
FC18-£7.50

WILD FLOWERS

Here's a selection of wild flower designs for 4-ply wool, DK wool and cotton.

4-ply Foxglove
FC19-£7.00
4-ply Poppy
FC20-£7.25
4-ply Rose
FC21-£7.25
4-ply Primrose
FC22-£7.25
4-ply Iris
FC23-£7.25
4-ply Violet
FC24-£7.25
DK Foxglove
FC25-£7.25
DK Poppy
FC26-£7.25
DK Rose
FC27-£7.25
DK Primrose
FC28-£7.25
DK Iris
FC29-£7.25
DK Violet
FC30-£7.25
Cotton Foxglove
FC31-£7.25
Cotton Poppy
FC32-£7.25
Cotton Rose
FC33-£7.25
Cotton Primrose
FC34-£7.25
Cotton Iris
FC35-£7.25
Cotton Violet
FC36-£7.25

DIMENSIONAL KNITTING

12 interchangeable panels to create styles and sizes to suit individual measurements. Jumpers, jackets, capes and skirts from 36" to 54" bust/hip and three lengths. Combine design from Dimensional Knitting book with a Swiss Embroidery Kits to create your own designer original.

4-ply dimensional knitting (hand)
FC37-£12.50
DK dimensional knitting (hand)
FC38-£12.50
4-ply dimensional knitting (machine)
FC39-£12.50
DK dimensional knitting (machine)
FC40-£12.50



PAT COULSTON E6000 CORRESPONDENCE COURSE



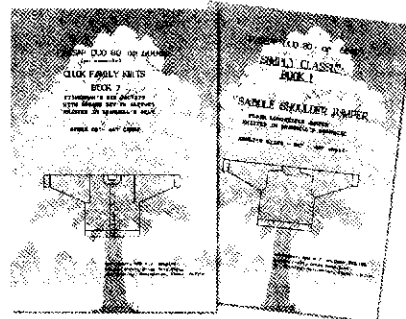
Learn to use your E6000 in the privacy and comfort of your own home, at your own pace. Postal tuition from one of this country's leading experts on the E6000. Specialist help and guidance always available at the end of a telephone! Acclaimed by knitters at home and abroad. For full details about any of her courses and personal advice from Pat, send a sae with any Trading Post order and mark the top left hand corner PAT COULSTON.

E6000 Courses PC01-2 x 26p stamps

ANJO KNITWEAR

Joy Golding has a large selection of Quick Family Knits. They are "tried and tested" basics and there are around 20 different patterns and saddle shoulder variations are available. Send a SAE with any Trading Post order for a full list and mark the top left hand corner ANJO KNITWEAR. Here's a selection of Joy's other designs.

Longstitch cardigan
AJ01-£4.50
Longstitch waistcoat
AJ02-£4.50
Longstitch edge-to-edge jacket
AJ03-£5.50
Aran-look jumpers, Duo
AJ04-£4.50
Aran-look jumpers, E6000
AJ05-£4.50
Aran-look jackets, Duo
AJ06-£4.50
Aran-look jackets, E6000
AJ07-£4.50
Diamond tuck jumpers, Duo
AJ08-£4.50
Diamond tuck jumpers, E6000
AJ09-£4.50
Man's 'Tom' jumper, Duo/E6000
AJ10-£5.50
Fisherman's rib jumper, Duo/E6000
AJ11-£5.50
Bazaar Makes(Duo/E6000)
AJ12-£5.50
Stocking st slipover(Duo/E6000)
AJ13-£4.50
Pattern Sheet No.1 jacquard tunic
AJ14-£1.60
Ladies Short Sleeve Coll No.1
AJ15-£7.50
Child's jigsaw jumper, Duo 80
AJ16-£5.50
Child's jigsaw jumper, E6000
AJ17-£5.50
Child's Col St Patt Coll, DK6 disk
AJ18-£5.50
First Steps in Passap Knitting
AJ19-£6.50



Order Now!

You'll find the order coupon on page 35. If you don't want to cut your magazine, please copy the details on to plain paper, remembering to include all the catalogue numbers.

BERYL JARVIS

Beryl has produced around 50 Info Sheets, covering a wide range of topics. Here's just a small selection of those available so send a sae with your next Trading Post order for a full list.



INFO SHEETS

1.12 Binding Off Ribbed Fabrics	BJ01-£1.00
1.2 Single Bed Hems	BJ02-£1.00
1.4 Neckbands	BJ03-£1.50
1.5 Making Up	BJ04-£2.00
1.7 Single Bed Buttonholes	BJ05-£1.50
2.4 Simple Collar	BJ06-£1.00
2.1 Three Simple Trims	BJ07-£1.00
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2.12 Entrelacs - Basketweave	BJ09-£1.50
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Take it Further	BJ12-£17.75
Something Else	BJ13-£17.75

PATTERNS

Tuck Lace Shawl	BJ14-£1.50
Simple Slash Neck	BJ15-£1.00

OTHER ITEMS

Ring binder for Info sheets	BJ16-£4.50
Seam Finishing Kit	BJ17-£6.00
Learning To Love KH970	BJ18-£6.75
Mock "V" Video	BJ19-£21.50
Info Sheets Video set	BJ20-£11.00

JO NEWTON

Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60 stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner JO NEWTON.



Signs Of The Zodiac	JN01-£4.35
Family Friends, Pet Portraits	JN02-£4.35
Nature Studies, Wildlife	JN03-£4.35
Farmyard Vol 1 inc Shire Horse	JN04-£3.55
Farmyard Vol 2, inc Border Collie	JN05-£3.55
Horses - 28 realistic Equine motifs	JN06-£3.60
Activities - Indoor & Outdoor	JN07-£3.65
Wildlife, inc Dolphins	JN08-£3.65
Companions, for elec/intarsia/hand	JN09-£3.55
Sports, inc American Football	JN10-£3.55
Sports 2, inc Fishing & Tennis	JN11-£3.55
Pets, 24 stitch, ideal for beginners	JN12-£3.05

DISKS

Above patts available on disk for Brother & DKnit. State book & format when ordering
JN13-£5.25

IN-EX

Here's a selection of steaming kits, books, patterns and accessories. Beverley Ward has many lovely patterns and if you send a sae with your Trading Post order, she'll send you a full list. Mark the top left hand corner of your envelope IN-EX.



STEAMING KITS

Shadow Pleated Skirt Kit	IN01-£10.70
A-Line Skirt Kit	IN02-£10.70
Spare steaming bag, pleated	IN03-£2.15
Spare steaming bag, A-line	IN04-£2.40

FULLY PLEATED ADD ON KITS

Shadow Add On Kit	IN05-£6.50
A-Line Add On Kit	IN06-£4.50

BOOKS

4-ply Variations (15 different designs from 5 basic patterns all knitted in any 4-ply)	IN07-£6.70
Chenille Variations (15 different designs from 5 basic patterns all knitted in 4-ply chenille plus a shadow pleated skirt)	IN08-£6.70
Pleated skirt book	IN09-£6.70
6 shadow pleated designs	IN10-£6.70
A-Line Skirt Book	IN11-£6.70
Shadow pleated skirt patterns	IN12-£6.70

PATTERNS

Artistic cardigan & skirt	IN13-£3.30
Aurora suit	IN14-£3.30
Chenille/Hobby coat & skirt	IN15-£3.30
Artistic easy-knit twinset	IN16-£3.30
Aurora Fair Isle border suit	IN17-£3.30
Aurora Garter carriage suit	IN18-£3.30
Garter carriage disk for above (Please state DesignaKnit or Brother)	IN19-£3.30
French crepe garter panel suit	IN20-£3.30
Garter stitch skirt	IN21-£3.30
Hand-tooled lace suit	IN22-£3.30
Artistic easy-knit ladders suit	IN23-£3.30
Neck wrap	IN23-£2.30
Sunray suit	IN25-£3.30
Shadow pleated top	IN26-£2.30
Tuck stitch suit	IN27-£3.30
Tuck lace scarf	IN28-£2.30
Willow pattern for garter carriage	IN29-£3.30
Willow design disk for above (Please state DesignaKnit or Brother)	IN30-£3.30
Artistic Zigzag jacket & skirt	IN31-£3.30

VIDEOS

Skirt Steaming Video	IN32-£15.75
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YARN GUIDE

Credit card sized gauge	IN33-£1.30
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TERRY MASON

Computer software for most computers, used by happy knitters in many countries, with friendly after-sales help and advice. Suitable for all PCs including Windows 95 with installation files. For full details about any of the programs and personal advice from Terry, send a SAE with any Trading Post order and mark the top left hand corner TERRY MASON

COMPUTER PROGRAMS

Sideways Knit Top	TM01-£34.95
<i>Terry's latest programme with full instructions and detailed help screens for batwings, dolmans, drop shoulders, round and V-neck cardigans. Sideways knitting made easy down to the last buttonhole!</i>	

Knitting Pattern Writer	TM02-£34.95
<i>Classics in standard sizes or your own measurements</i>	
Pattern Writer II	TM03-£29.95
<i>Traditional styles</i>	
Knitting For Children	TM04-£29.95
<i>Tops, cardis and T-shirts inc dressing gowns</i>	
Knitters Source Database	TM05-£29.95
<i>A useful database to record patterns & articles</i>	
Knitters Database	TM06-£29.95

DEBBIE KENDALL CUT & SEW CORRESPONDENCE COURSES



You can learn by post in the comfort of your own home with friendly, expert help always available. Combine simple Cut & Sew skills with your machine knitting to create truly exquisite garments.

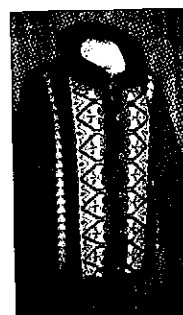
Superb courses written by a machine knitter for machine knitters. For full details about any of her courses and personal advice from Debbie, send a sae with any Trading Post order and mark the top left hand corner DEBBIE KENDALL.

Correspondence Courses

DK01-2 x 26p stamps

JAN WRIGHT

Jan has a selection of inspired & beautiful designs, all knitted in 4-ply acrylic. Listed below is just a small selection of her patterns. Send a sae with your Trading Post order for a full list and mark the top left hand corner JAN WRIGHT



PATTERNS

Blickling jacket, elec/PC	JW01-£2.75
Brundall, elec/PC and ribber	JW02-£2.75
California Sands jacket, elec/PC	JW03-£2.75
English Rib Suit, double bed	JW04-£2.75
Oddments jacket, 1 size	JW05-£2.75

Reedham jacket, elec/PC, tuck st
JW06-£2.75
Reversible Coat, easy knit, 2 sizes
JW07-£2.75

GANSEY BOOK

2 patterns for garter carriage plus 14 stitch patterns. Elec/PC
JW08-£5.35

DISKS

PPD or DesignaKnit format (please specify).
Disk A for Ascot, Vegas, Reedham, Twinset & Woodland patterns JW09-£3.55
Disk B for Aran, Brundall, Wroxham, California & Paisley patterns JW10-£3.55
Disk C for Reversible Coat, Blickling, Wells, Oddments & Rubenesque patterns JW11-£3.55
Gansey disk contains all the stitch patterns for Gansey Book JW12-£4.80

VIDEOS

DesignaKnit 6 - The Video JW13-£20.60

WATER MARGIN DESIGNS

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Scottish Tartans, throws & hangings WM01-£10.50
Scottish Tartans, Vol 2 WM02-£10.50
Celebrations, special throws WM03-£10.50
Kidstuff children's blankets WM04-£10.50
Fantasy throws for teenagers WM05-£10.50
Over the Rainbow bedspreads WM06-£10.50
Dragonfire, Chinese dragon WM07-£7.95
On Safari, wild animal throws WM08-£10.50

PASSAP DUOMATIC PATTERNS

Scottish Tartans, Duo 80 WM09-£10.50
Scottish Tartans, skirts, sweaters WM10-£10.50

MANUAL & ELECTRONIC MACHINES

Samurai, 10 trad. Japanese designs WM11-£10.50
Cotton denim leggings with Lycra WM12-£4.95



FORGE CRAFT CREATIONS SWISS DARNING

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BRITISH BIRDS

Blue Tit FC01-£5.75
Wren FC02-£5.75
Robin FC03-£5.75
Bullfinch FC04-£5.75
Kingfisher, perched FC05-£6.75
Kingfisher in flight FC06-£6.75
Owl FC07-£7.25
Pheasant standing FC08-£7.25
Pheasant in flight FC09-£6.75

BRITISH ANIMALS

Fox FC10-£6.75
Badger FC11-£6.75
Rabbits FC12-£6.75
Squirrel FC13-£6.75
Otter FC14-£7.50
Hedgehogs FC15-£7.50
Cat FC16-£7.50
Parrot FC17-£7.50
Pigeon FC18-£7.50

WILD FLOWERS

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4-ply Poppy FC20-£7.25
4-ply Rose FC21-£7.25
4-ply Primrose FC22-£7.25
4-ply Iris FC23-£7.25
4-ply Violet FC24-£7.25
DK Foxglove FC25-£7.25
DK Poppy FC26-£7.25
DK Rose FC27-£7.25
DK Primrose FC28-£7.25
DK Iris FC29-£7.25
DK Violet FC30-£7.25
Cotton Foxglove FC31-£7.25
Cotton Poppy FC32-£7.25
Cotton Rose FC33-£7.25
Cotton Primrose FC34-£7.25
Cotton Iris FC35-£7.25
Cotton Violet FC36-£7.25

DIMENSIONAL KNITTING

12 interchangeable panels to create styles and sizes to suit individual measurements. Jumpers, jackets, capes and skirts from 36" to 54" bust/hip and three lengths. Combine design from Dimensional Knitting book with a Swiss Embroidery Kits to create your own designer original.



4-ply dimensional knitting (hand) FC37-£12.50
DK dimensional knitting (hand) FC38-£12.50
4-ply dimensional knitting (machine) FC39-£12.50
DK dimensional knitting (machine) FC40-£12.50

PAT COULSTON E6000 CORRESPONDENCE COURSE



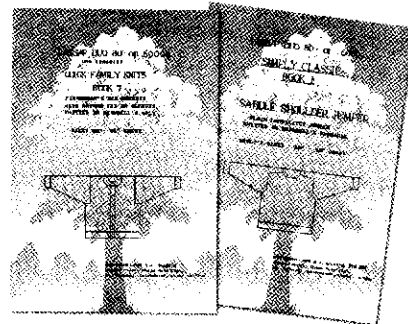
Learn to use your E6000 in the privacy and comfort of your own home, at your own pace. Postal tuition from one of this country's leading experts on the E6000. Specialist help and guidance always available at the end of a telephone! Acclaimed by knitters at home and abroad. For full details about any of her courses and personal advice from Pat, send a sae with any Trading Post order and mark the top left hand corner PAT COULSTON.

E6000 Courses PC01-2 x 26p stamps

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Longstitch waistcoat AJ02-£4.50
Longstitch edge-to-edge jacket AJ03-£5.50
Aran-look jumpers, Duo AJ04-£4.50
Aran-look jumpers, E6000 AJ05-£4.50
Aran-look jackets, Duo AJ06-£4.50
Aran-look jackets, E6000 AJ07-£4.50
Diamond tuck jumpers, Duo AJ08-£4.50
Diamond tuck jumpers, E6000 AJ09-£4.50
Man's 'Tom' jumper, Duo/E6000 AJ10-£5.50
Fisherman's rib jumper, Duo/E6000 AJ11-£5.50
Bazaar Makes (Duo/E6000) AJ12-£5.50
Stocking st slipover (Duo/E6000) AJ13-£4.50
Pattern Sheet No.1 jacquard tunic AJ14-£1.60
Ladies Short Sleeve Coll No.1 AJ15-£7.50
Child's jigsaw jumper, Duo 80 AJ16-£5.50
Child's jigsaw jumper, E6000 AJ17-£5.50
Child's Col St Patt Coll, DK6 disk AJ18-£5.50
First Steps in Passap Knitting AJ19-£6.50



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Terry's Corner

Let there be light - A guide to Windows for the absolute beginner

Over the years, **Terry Mason's** down-to-earth advice has helped and encouraged many readers, so we're sure this article will open a few windows.

My postbag tells me that many of you have either bought a computer, or are considering a purchase. You have also asked for some basic help and guidance, so I'll do my best to dispel some of the mystery for you.

If you think about it, there's not much difference between buying a new computer and a new knitting machine. A retailer or friend often sets up a computer in your home and, after they have left you with a screen filled with pretty pictures, you think to yourself, "what on earth do I do now?". Knitting machines look great when demonstrated by a skilled operator, but once out of the box and set up at home, can also look equally daunting. Just as you had to learn the basics of machine knitting, so you can become as familiar with a computer!

WHAT'S IT ALL ABOUT?

First of all, I'm sure it would help if you knew what the computer was doing anyway! Programmes and routines control everything and information is kept in special compartments called files. In order to keep track of files, they need to be collected together in a folder. Just imagine that you have a large filing cabinet in your room. It contains folders and sub folders for you to store things, so you have all the information you need to hand when you want to do something. The task may be as simple as writing or sending a letter, keeping club accounts, playing a game or

editing a picture - the list is endless. In order to do this, your computer has two "parts".

OPERATING SYSTEM

The first part is the operating system and a couple of very well known names you might have heard are **DOS** and **MS-DOS**. These systems are a large collection of specialised programmes, which allow you to run and control larger programmes. Two other terms you'll hear mentioned are **ROM** and **RAM**.

- * **ROM** is **Read Only Memory** and is the part of the system that controls the general working of the computer. It also takes up a lot of space on your hard disk.
- * **RAM** is **Random Access Memory**, which you use in your programme.

DISKS

Windows is best described as a file management programme and it is installed on the hard disk drive. You use floppy disks and compact discs (CDs) to store routines, data and so on. They allow files of special interest to be kept together in "folders" in Windows and in "directories" in DOS and MS-DOS systems. The hard disk can best be imagined as a monster filing cabinet, holding a tremendous amount of information in manila folders.

WINDOWS

Windows has many very useful features. It needs just a couple of clicks on a mouse

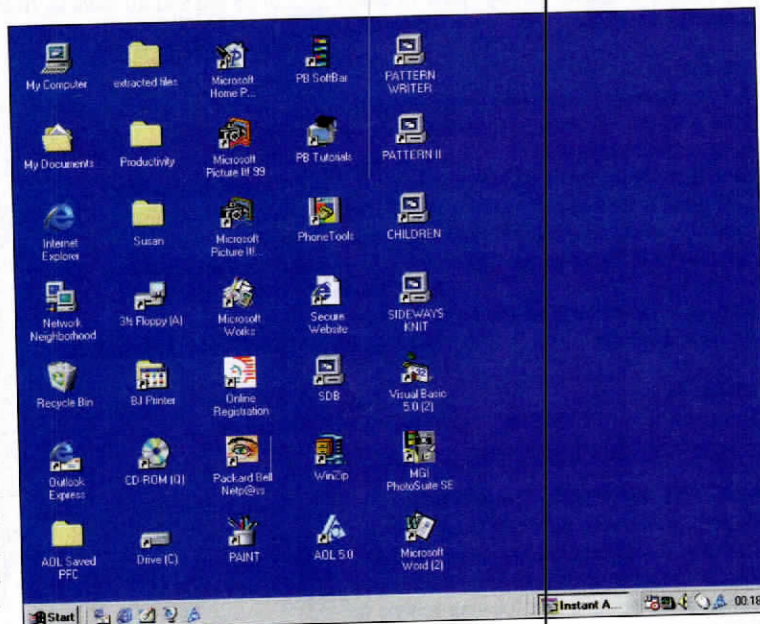


Figure One

button (on special boxes called icons) to select programmes and send a signal along a path. This has to be done manually in DOS and MS-DOS and I'll write more about icons and short cuts next time.

STARTING WINDOWS

Let's assume that your new computer has been set up and all you have to do is push a button to turn it on. When you do this, all kinds of things flash across the screen. Rumbles and beeps emerge from inside until eventually, the screen opens up full of icons. Everything you can see on the screen is called the desktop and Fig. 1 shows a picture of my own desktop.

If at any time the computer is left idle for a while, a screen saver will appear. At one time this was intended to prevent "screen burn", but now a screen saver provides enjoyment and entertainment. It will clear and return to show the desktop as soon as the mouse is moved.

SCREEN ICONS

The opening screen contains a number of icons, which are connected to a specific programme. The programme

can be opened and run simply by moving the pointer on the screen over the icon and double clicking with the left button of the mouse - see Fig. 2 over the page.

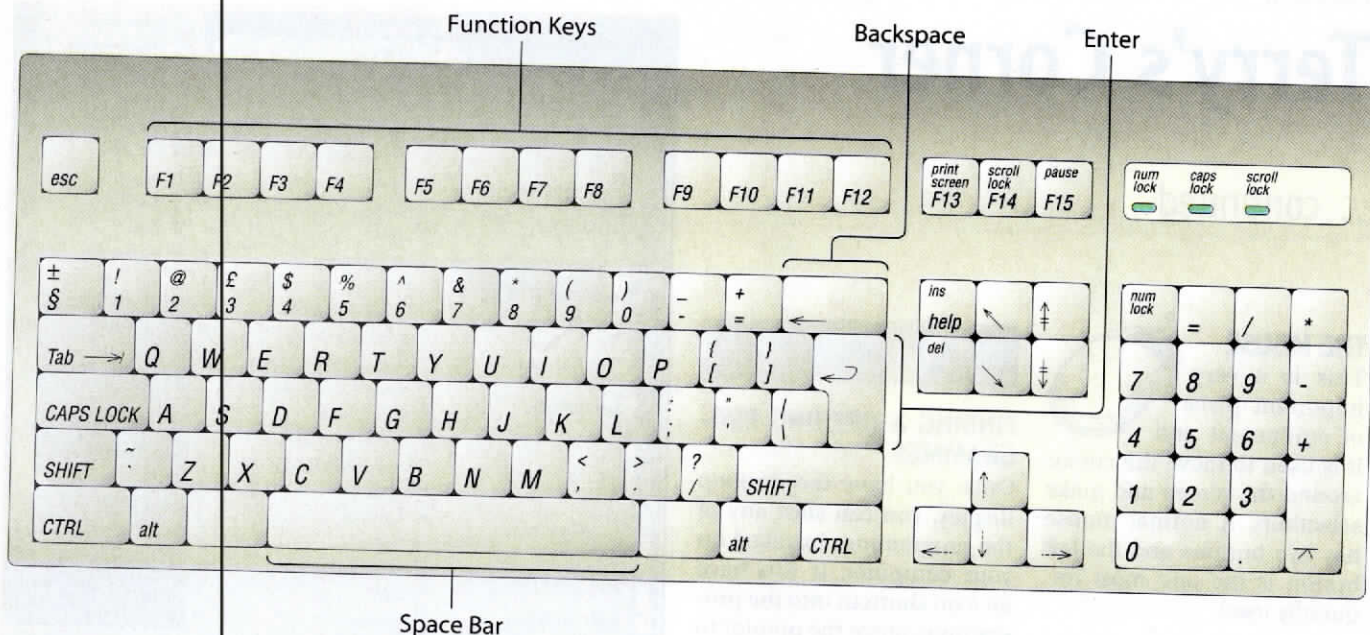
You may find that your screen includes quite a number of icons that are of no value. Please note that removing an icon from the desktop does not remove the programme from your files. You'll find it helpful to have icons for the programmes that you use most frequently such as word processing and, perhaps, photo editing. Naturally, I have short cut icons to my own knitting charting programmes!



We use icons for quick entry into a programme, whenever you don't want to waste time. Please also take special note of the very important small box in the bottom left hand corner labelled "Start"!



Before we go any further, let's have a look at the two other accessories supplied with our computer - the keyboard and mouse.



THE KEYBOARD

If you take a close look at your keyboard, you'll see that there are the normal letter keys you would find on a "QWERTY" typewriter, plus a few extra keys. Many of these extra keys have an additional function, when combined with others.

Space Bar

This really does not need any further explanation - each time it is pressed, it adds a character space between letters across a line of type.

Shift Keys

There are usually two - on the left and right of the keyboard. Each has a single arrow and pressing a shift key changes the letter on the key from lower case to upper case.

Caps Lock

If this key is pressed, until it is pressed again it will always print an upper case letter.

Tab

When this key is pressed, the cursor moves across the screen a certain distance before it prints the next character. Although there are pre-set tab positions, you can also customise the settings for your own requirements. If you are using something like a form or e-mail heading, pressing this key will move the cursor to the next tab position and section.

Esc

This key is only used on rare occasions, usually when your programme instructs you. You can try it if your computer "crashes".

Function Keys

These are in a line at the top of the keyboard and are numbered **F1**, **F2** and so on. At this stage, don't worry about them unless your programme instructs you.

Ctrl & Alt

These keys will usually be combined with another key for special commands. For example, **Ctrl** plus **S** is usually *Save* and **Ctrl** plus **P** is usually *Print*. An important combination of **Ctrl**, **Alt** and **Delete** can be useful if your computer "crashes" and stops dead. Do remember you should always *shut down* your computer, not just switch it off. Very occasionally, this may be the only remedy, but you should always first try pressing the **Ctrl**, **Alt** and **Del** keys together to reset and restart your computer. When this happens, any data running will be lost, so it's always advisable to save your work at frequent intervals.

Num Lock

This key is at the right of the keyboard, above the numbers. When a computer is started, the default is that the numbers on the keypad will type in the normal way. Unless you need to use

figures a lot, you may prefer to "lock" the keys, so they don't type if you hit them by accident. To do so, simply press the **Num Lock** key

Back Space

This key is usually long and has an arrow pointing left. If you wish to erase characters, position the cursor to the right of the letters and press

this key. But do take care, it will wipe out typing very quickly!

Enter

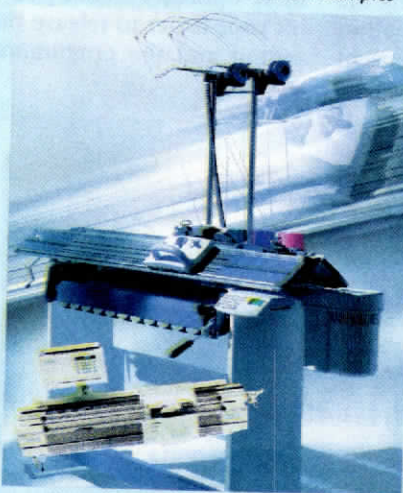
One of the most important keys on the keyboard and you can use it either to end a paragraph or put a blank line in your text. It is also used to enter data or a command in a programme. 50 ►

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Terry's Corner

Terry's Corner

...continued

49 ► THE MOUSE

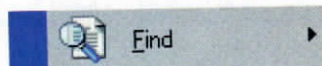
This is a very important piece of equipment and it is used to move the cursor around the screen and make selections. A normal mouse has two buttons and the left button is the one most frequently used.



To select a file or folder, place the pointer over the icon to highlight it then double click to open or run it. The first thing you'll see is a "revolving egg timer" and this remains on the screen whilst the appropriate files are being brought into the RAM. If you've never used a mouse before, you'll need a little practice. The "clicks" must follow each other in rapid succession, not just a "click ... wait ... click" movement.



You may find that your mouse has a central separating band between the left and right buttons. This can be useful because it prevents you inadvertently pressing both buttons at the same time. It's a good idea to get into the habit of holding the mouse so that your other fingers don't touch the right button.



FINDING & OPENING PROGRAMMES

Once you have the desktop display, you can start any of the programmes installed on your computer. If you have an icon shortcut into the programme, move the pointer to the centre of the icon then click once to highlight it and then double click with the left button to open it. Wait until the hourglass disappears and your programme will start.

If you have no shortcut icon, simply place the mouse pointer on **Start**. Hold it down and then scroll up the column that appears on the left of the screen to **Programs**. Still holding down the mouse button, scroll right to the second column on the left. This is a list of the main folders on your hard disc. Scroll up or down until the pointer is on the programme you require. (If you see a small black triangle at the right of your programme, you can scroll across even further to a third column for more options.) At this point, lift your finger to release the button and the programme will open.

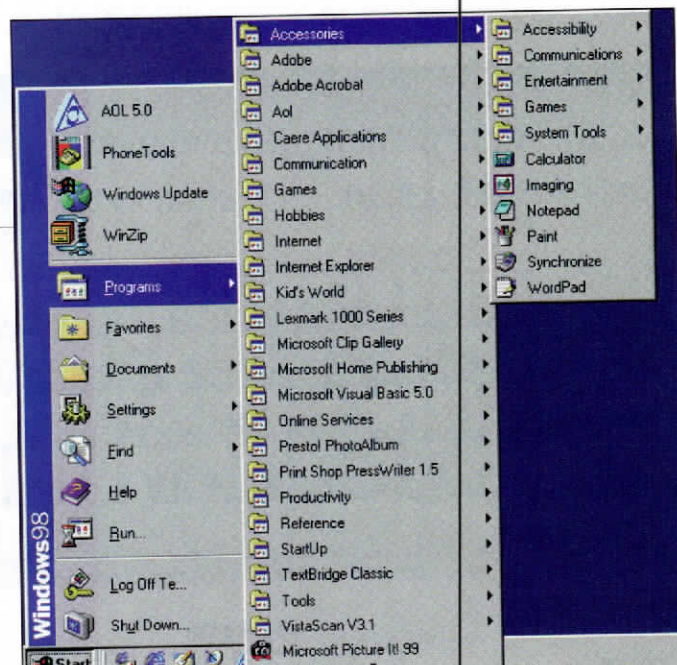


Figure Two

By the way, one programme you'll see in that column is **Windows Explorer**. It will display all the folders available to you and can be a useful way of finding files you may have "misplaced" or saved in the wrong place!

CLOSING DOWN

To end your computer session, it's never a good idea just to switch off without closing down. There are several ways to close down a programme in Windows. The first option is to click on **File** at the top left hand corner then scroll down to **Exit** at the end of the column.

The second way to close down your work and programme is by using the set of three small boxes at the top right of the screen. If you are working on a file, there are actually two sets of three small boxes and the lower set controls the window or file that's open.

Minimise



The left hand box with a black underline will "shrink" the file to the bottom left of the screen and hide it from view for the time being. (The three boxes remain, to enable you to restore the file.)

Restore



The centre box with a black line at the top restores the

box and brings everything back into view on the screen.

Close



The box on the right marked x will close the file or window you are working on.

This leaves the upper set of boxes and they will minimise, restore, or close down the programme.

A third option is to click on the Start button and scroll up to Shut Down. If you do this, you'll also have the option of restarting your computer in MS-DOS which, as I stated at the beginning, is still there! I'm sure you'll agree that Windows manages all of this for you in an excellent way!

Well, I'm sure there's more than enough here to keep you busy until next time! Don't forget that you can always get in touch with me, if there's any specific help you need. Here are my address details:-

E-mail:-

tcn2antrim@aol.com

Website:-

www.terrymason.com



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Dear Anne

A mixed bag this month

Here's a selection from our postbag this month. Your letters are always welcome and we'll print those of a general interest. If you have a general query, it always helps if you include your telephone number!

You can write to us at: PO Box 1479, Maidenhead, Berkshire SL6 8YX. Alternatively, send us a fax on 01628-633250, or if you're "on the net", why not e-mail us at rpa@surf3.net

SPELL CHECK!!

We have more gremlins in the camp!

Dear Anne

I'm afraid a little gremlin must have got into Heather Reed's lovely tartan series. (As a Scot, I really appreciate the articles!) The name of the tartan in issue 33 (October 2000) is not

Scryngeour but Scrymgeour - and yes, there's lots of them in Scotland! **Machine Knitting Monthly** is a great magazine for wearable patterns - every one a winner. I've bought every issue from the very first one!

Yours sincerely

Una Barbour
Loxwood, West Sussex

TRIED & TESTED

Reader **Patricia Coplan** has devised an ingenious way of blocking out her knitting. No doubt someone will prove us wrong, but we think it's a first!

Dear Anne

I wonder if the following tip would be of interest to other readers? I knit a lot of trousers using my Knit Leader, but have always found pinning the pieces out for blocking and steaming extremely tedious and time-consuming. All that measuring to get the exact shape is a chore, especially as trousers need considerable stretching to avoid them sagging at the knees and seat! Then I hit upon the following idea.

I traced the trouser pattern from the Knit Leader sheet on to a piece of silk organza. I used BluTack to anchor the organza firmly and permanent marker pens for the lines. Silk organza takes

very kindly to a hot iron and lots of steam; it is also transparent, so it's easy to trace through it.

I pin my traced pattern on to my blocking mat and, with binding wires threaded through the edges of my trouser pieces, it's so easy to pin each piece to the traced shapes. I was so pleased with this method, that I'm determined to trace "blocking patterns" for all my knitwear.

Silk organza is quite expensive to buy, but with a little thought and different coloured marking pens, you can trace several garment shapes on to each piece of material. I always look forward to receiving my copies of **Machine Knitting Monthly** and have every copy of To & Fro from the very first issue!

Yours sincerely

Patricia Coplan
Bournemouth, Dorset ■

POINTY HEMLINES?

We've received a letter from Alison Lee, who is the Standard Officer for the Guild of Machine knitters. We shared an unusual "giggle" with her recently!

At the time of writing, Alison had just returned from a week away at a Scout & Guide Jamboree, catering for the Sky Lincs Scout Parascending Team. The things we do for fun! She had just received her copy of MKM before leaving, so she spent the week reading through it from cover to cover and writes:-

Dear Anne

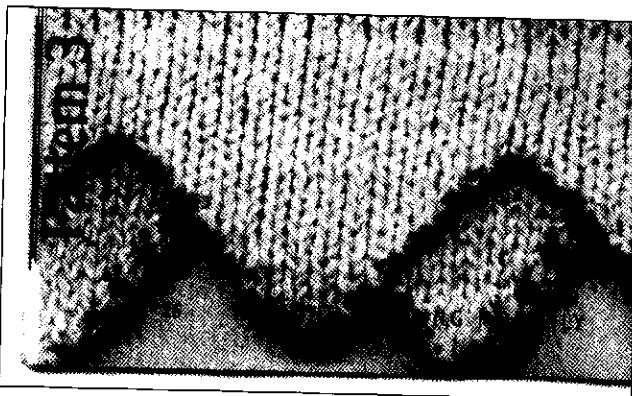
I thoroughly agree with your comments in Issue 31 (August 2000) about patterns, having struggled to help a Guild member with one designer pattern. The tension simply could not be

Don't get me wrong, I'm not complaining about the work! It's all just part of my remit as Helpline contact for members of the Guild - as is trying to work out how to get the green edging on the pointy hemline!

Best wishes

Alison Lee
Fiskerton, Lincoln

So what does all this have to do with pointy hemlines? No, we're not going mad - just turn to page 26 in Issue 30 (July 2000). Maggie Andrews designed and made her Chevron Tunic in a lovely buttery shade of yellow, using Yeoman Panama. We photographed the edging close up so that you could see it in greater detail. In some magazines, the printing process has turned the shadow under the edging a sort of "green".



matched on her Knitmaster machine, so the pattern had to be completely rewritten with new tensions. However, I had no measurements to use, apart from "To fit bust 34/36/38" and only a little sketched picture. (I wonder if we've been looking at the same pattern?) Naturally I managed (!), but the member had paid in full for the pattern and the designer got the money for it - as well as the yarn sale. However, I effectively "wrote" it.

I know it's shadow and it's never crossed my mind that anyone would think otherwise! Well, I was wrong. At least one reader was convinced it was a green edging and Alison spent some long time trying to work out how we'd done it! So, the "green edging on the pointy hemline" has become a bit of a standing joke between us! Who'd be a knitter?

P.O. Box
Maidenhead
Berkshire

Dear Anne

Past & Present

Something to do with dry rot?

Pat Coulston delves into back issues to find things that old hands might have forgotten and something new to pass on to beginners - plus a laugh or two!

In October, I was one of the teachers at the knitting week run by **Diane Bennett** at **Littlecote House Hotel**. My little car, fully laden with the E6000 plus boxes of samples, turned into a stately drive of great elms and then this magnificent hotel came into view. With a history of "love, murder, scandal and romance" around it since 1290, no wonder it was awe-inspiring.

In the main part of the building, there are things to marvel at in every room that's opened to the public. We did

our teaching in the Long Gallery and the History of Littlecote tells us that it is one of the finest in England. We set up our machines, computers and our shop and we knitted and learned in the atmosphere of hundreds of years of history. I've never worked in such auspicious surroundings and if you want a really good holiday or a few days' break, I cannot recommend it too highly!

QUOTE, UNQUOTE

The week was geared to the teaching of DesignaKnit, the Passap and Pfaff plus the

Brother Electronic and before I get any further, I must just pass on the quote of the week - if not of the year!

Littlecote House is a wonderful old house, steeped in history and every room seems to be more interesting than the last. All day, there were visitors going round the place marvelling at its antiquity. In the library, one of the tutors was giving a "one-to-one" class on DesignaKnit. She had the screen in front of her, showing pictures of a garment in various stages. Two little elderly ladies wandered in then went round the room examining all the panelling, carvings and other wonders. They came to a halt, stood behind the tutor and pupil, stared at the screen and stayed for a few moments before wandering away. One was heard remarking to the other, *"I don't know dear, but I think it's something to do with dry rot!"*

IS ANYONE OUT THERE?

So now - it's back to work and my first message is to all my E6000 Correspondence Course students. Where are you? Usually, from September through until the following summer, I am inundated with parcels of your work. The post bag has been noticeably empty so I want no excuses - it's back to the knitting machine to do your homework!

For me, it's time to return to my computer and resume work. I've been browsing again in my old copies of To & Fro and we are now up to November 1980. So, let's open up the pages and have a good look at what we were doing ten years ago. Let's see what things old hands might have forgotten and find something new to pass on to beginners.

WHAT A TEASE!

Here's a beauty to start with! It is from **Pam Hooten** and she's letting us know how to grow teasels!

"These take a lot of space, so plant on a piece of spare ground. They are simple to grow and need no special attention. Leave plants until autumn when they have become really brown and dry - and wear a pair of gardening gloves to cut them. Either shake out the seeds and save them for friends, or scatter them on the ground for further crops.

"Rub down the stems with sandpaper and trim off the stamens. The teasels are much kinder to yarn than wire brushes. I brought some brushed Orlon at the convention and made some of it up in tuck lace. I brushed it with one of the dried teasels and the garment looked really delicate and light."

Pam then gave an address to buy these teasel seeds. However, as it was ten years ago, the company is probably no longer in that location. Packets of teasel seeds can usually be bought from good gardening outlets, so why not give it a go?

WHAT'S NEW?

Punching Machine

There was then a page of "new items" and one of the things tried and recommended was the "punching machine". This is a marvellous gadget, which punches out holes in a punchcard easily and quickly. I have no idea if they are still made, but just occasionally you see one advertised or find one in a club sale. If you see one in your travels, snap it up! I cannot recommend the punching machine highly enough. It saves hours and hours punching by hand with the little hand-held punch. There

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3 Blake Hill Crescent
Poole
Dorset BH14 8QN.

was also a mention of a garter carriage coming from Passap. I don't know what happened to that one - I never saw it, did you?

Easy Designs

Then I came across an item about a visit by a knitter from Japan and it was reported that some of the nicest things were very simple. Take a tiny, sleeveless top, originally for a child but it could be made larger then:-

- * Knit it in double jacquard - a good garment for beginners on the ribber
- * Edge it with a very narrow strip of stocking stitch
- * Machine around the neck and armholes with purl side outwards.

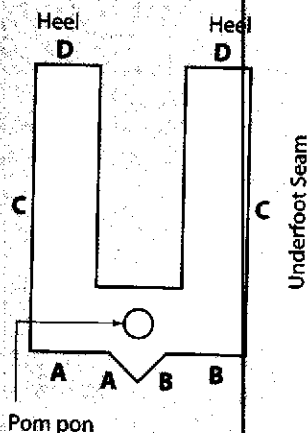
I like that last idea very much.

Rib Tickler

I came across another hilarious thing and I must tell you about it! "Just knit a strip of ribbing, seam down the long

QUICK & EASY

Next, here's something for grannies who make clothes for their grand daughters' dolls. It's a doll's slipper pattern, suitable for an 18-inch doll (although it could be adapted for larger doll). It was sent in by Mrs Carney in Macclesfield and takes five minutes to make! Laid out flat it looks like this:-



Pom pon

COT QUILT

Raymonde had a lovely idea for a cot quilt in single bed tuck stitch and here it is:-

To Knit

Use any suitable yarn. Choose a diamond-shaped tuck stitch pattern and elongate it. (Press the L button if you have one, otherwise arrange that the card moves only every two rows).

For E6000 knitters, I think a stocking pattern such as 1008 and T130 might be good, but you would have to experiment as there are many other stitch patterns that should work.

Cast on across the full width of bed, using a stitch size to suit your yarn and pattern and knit the required length in the tuck stitch. Then cast off.

edge, fold in half (widthways) and top gather by means of a knitted cord and finish with bobbles. This makes a super cap and by changing colours halfway (or more often) then turning inside out, you have two caps in one. The mind boggles!

Use any suitable yarn.

Cast on 2 stitches, then increase 1 stitch at beginning of next 10 rows.

Cast on 10 stitches at beginning of next 2 rows (32 sts). Knit 10 rows.

Put 20 needles into holding position on the left.

Knit 12 rows over remaining 12 stitches.

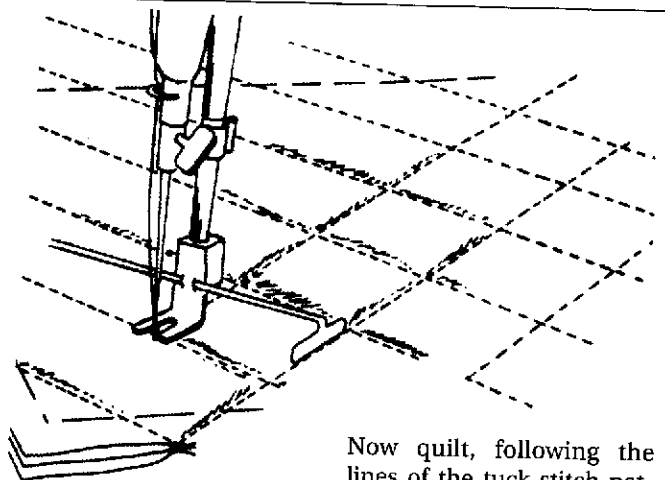
Cast off or put on waste yarn.

Cast off centre 8 stitches and knit 12 rows on remaining 12 stitches.

Cast off or put on waste. Sew A to A, B to B, C to C and D to D.

Make a pom-pon for each slipper.

Wonderful, I shall make a pair of those for Danielle's baby - my grand daughter!



To Quilt

Place the knitting face downwards.

Cover it with a layer of Terylene wadding and then, with a lining material (either bought or knitted) pin the three layers together, starting at the centre and working towards the corners. Tack all round the edge.

Now quilt, following the lines of the tuck stitch pattern. You can either use a sewing machine or back-stitch by hand. (Raymonde suggests that it is better to start at the centre again and work out to the corners, to get it even.) Bind the whole thing with a strip of knitting.

I think I might just have a go at that!

WINTER WARMER

Hot Water Bottle Cover

Here's a bazaar item for your library - a hot water bottle cover sent in by Mrs Thompson from Burton Bradstock. She tells us that she usually chooses a Fair Isle pattern to make it a little bit cosier and of course - that also gives her the opportunity to use up scraps of waste yarn.

Any yarn can be used but 4-ply is ideal. You can vary the number of rows and stitches but basically, cast on around 75 stitches and knit 10 rows plain.

Change to Fair Isle for about 115 rows.

Knit 5 rows plain.

Cast off the centre 12 stitches with some scrap yarn and then cast them on again. This makes a hole for the bottle's tail.

Now knit the other half in reverse.

For the tabs, measure 2½ inches in from each end, pick up 12 stitches and work 30 rows.

Sew up the cover and, for extra strength, work a row of double crochet around the top edge and tabs. Sew snap fasteners on the tabs and front to finish it off. ■

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Past & Present

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines or Duomatic 80 machines.

MATERIALS

Light Weight Stole or Shawl
Uppingham Yarns Bright Regular Acrylic or Filigree.

250 g in main yarn (MY).

Heavier Weight Stole or Shawl

Uppingham Yarns 3-ply Acrylic.

250 g in Black (MY)

The fibre content of Bright Regular Acrylic and 3-ply Acrylic is 100% Acrylic; Filigree is 96% Acrylic, 4% Nylon. For further information about these yarns or a free shade card, please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747 and mention the magazine.

GARMENT WEIGHTS

Two finished light weight stoles weigh 155 g and 180 g; heavier weight version weighs 175 g.

FRINGE

There are several ways of making the fringe. The designer prefers to make each tassel by hand and knot them on to the stole individually.

This method is time consuming, but the finish, in her opinion, is far superior to the knitted variety.

Step 1

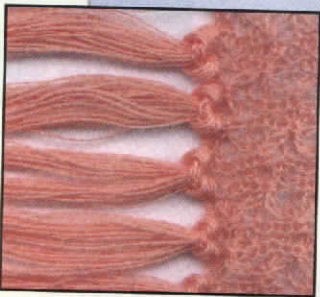
Cut a piece of stiff card 17.5 cm, 7 inches long by 5 cm, 2 inches wide.

Step 2

Wind the same yarn as used for the Stole 14 [10] times around the length of card, this will be one tassel of the fringe. You will need 42 [22] for each end. If you wind with two ends of yarn, only 7 [5] turns are required.

Step 3

The tassels can all be made up and laid on a tray to be



attached at one sitting, or hooked into place as each is wound. The position for each tassel is at the end of each tuck stitch.

Step 4

Take the hook of the yellow tool and push through the knitting five rows up from the edge.

Step 5

Lay the 14 [10] loops of the top end of a tassel over the hook and then close the latch.

Step 6

Pull about 5 cm, 2 inches through the fabric and open out the loop.

Step 7

Take the end left on the underside and tuck it through the loop.

Step 8

Pull to tighten the knot.

Step 9

Work along both of the edges in this way until fringes are finished.

Step 10

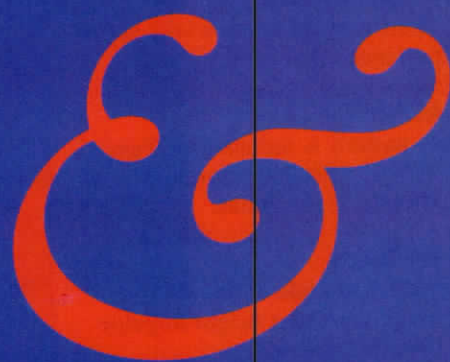
Lay the work on a flat surface, so the tassels lay tidy and in a line.

Step 11

Next, cut the bottom 2.5 cm, 1 inch off in a straight line, losing the loops and finishing the fringe. ■



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Cut & Sew

Painting on Knitwear

This month **Debbie Kendall** looks at decorating with paint. It's fun and you don't have to be an artist to produce some amazing results.

Colour can be added to many designs and is particularly attractive added to a knitted Fair Isle design. You can use ready-made stencils or perhaps some of the stamps that are now on the market. For painting on knitwear, you will obviously need some fabric paints! However, if you aren't sure whether or not you will like using paint, buy just one or two colours and perhaps a white and then you can mix your own shades. If you enjoy the technique and want to take it further, you can buy more.

THE BASICS

As there are many fabric paints on the market, try to choose those that don't need to be heat set and then they can be used on acrylics. Visit your local craft shop and you should be able to buy paints separately. You will also need something to apply the paints such as a stencil paintbrush. These flat, firm paintbrushes are required because the paint is applied in a dabbing motion rather than stroked on in a typical "painting" movement. Paint can be applied by sponge and I had great fun using paints that

come in tablet bottles. Old plates are also needed for mixing and diluting paints.

If you are going to make your own stencils, you will need a sheet of acetate or thick card. Having said that, I always use the stencils I have collected for use in the house! When using stencils you will need double-sided sticky tape for fixing stencils to the knitted fabric and when painting it is essential to have a piece of card to go underneath the knitting.

LET'S START

First of all, let's have a go at adding paint to a piece of Fair Isle knitting. Choose a Fair Isle design, which would be improved by adding more colours. For example, it might be a pattern of leaves knitted with red as the background colour cream for the leaves. If you add orange, yellow and green to the leaves, you have a wonderful autumnal fabric! My favourite design for practising is a rose, again knitted in cream on any colour backing. If you use something like this, you can have such fun blending different colours together on the petals!

Always practise with your paint or paints on a small piece of knitting such as your tension swatch. (I do hope you all make these! I have to say that every time I mention tensions swatches at clubs, there's always a bit of a laugh from about 50% of the membership.)

Step 1

Place the knitted swatch on top of your piece of card so that the colour doesn't go through to the table.

Step 2

Put some paint on to your plate and load your paintbrush with colour.

Step 3

Before applying the paint, dab off the excess on to the side of the plate and then start painting the knitting.

Step 4

You don't want too much paint on your brush, or you could end up with a nasty blob on the knitting.

Step 5

If the colour seems to be too bright or the paint seems too thick, water the paint down.

You might like to remember the following bit of information when using two colours - if you don't want them to bleed into each other, you must let the first colour dry before adding the second colour. Having said that, for a natural look on petals the colours can look superb when they bleed into each other.

When you are happy with the painting, move on to the garment. If you have already made it up, then place a large piece of card in-between the back and front and you will have to paint one side at a time. Allow the garment to dry for as long as your instructions on the paint suggest.

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STENCILS

When you have had fun with the above, try using a stencil. Stencils, which have been used for home decorating, can also be used for stencilling on knitwear and if you have any, choose a fairly simple design. If you don't have a stencil to hand simply cut out a simple shape in card and remember to use a sharp knife. Card obviously isn't very durable, so if you are going to use a stencil many times cut it out of acetate, which is available in most craft shops.

TO USE A STENCIL ON KNITTING

Step 1

Put double sided sticky tape on the wrong side of the stencil and stick it to the knitted swatch. Take great care that the knitted rows and stitches are straight and that you haven't distorted or stretched the work.

Step 2

Load your brush or piece of sponge with paint and then dab it on the side of the plate to make sure there is no excess paint

as the paint brush or sponge should be quite dry.

Step 3

Dab the brush or sponge up and down inside the stencil, reloading when necessary.

Step 4

If your brush or sponge is too wet, the paint will seep underneath the stencil.

Step 5

On completion, carefully lift the stencil from the swatch and allow it to dry.

A lot of very simple designs in stencils can be made more interesting by using more than one colour and allowing the different colours to blend together where they meet. Use separate brushes or sponges for each colour, but just add the second colour before the first has dried. You can also highlight different areas - such as adding glitter to a star. Glitter can also be bought from your local craft shop, but if you don't have one, paints and so on can be bought by mail order from BSK.

TO USE A STAMP ON KNITTING

Stamps, which are used for home decorating, can also be used to good effect on knitwear. However, don't try to use those with lots of fine detail because it just disappears into the knitting and the paint looks like a nasty mistake. Big and bold shapes are best.

Step 1

Using a paintbrush, paint the surface of the stamp with a layer of paint. You can, if you wish, paint half the stamp

with one colour and the other half with a different shade.

Step 2

Press the stamp on to the knitted fabric with a small "rocking" motion and lift it off cleanly.

Step 3

Reapply the paint for each individual stamp.

These are just a few ways that a non-artist, such as myself, uses paint on knitting. Why not have a go and have some fun! ■

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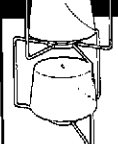
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1 ply Acrylics from	£1.47 per 500 grms
1 ply Bright from	£2.07 per 500 grms
½ ply Cottons from	£1.47 per 500 grms
½ ply Wools from	£2.28 per 500 grms
2 ply Crêpes (Filigree)	£2.28 per 500 grms
2 ply Lambswool	£3.21 per 500 grms
4 ply Shetland	£2.73 per 500 grms

WE ALSO STOCK SILK, LINEN, LYCRA, ALPACA, VISCOSE, CASHMERE, TAPE, BOUCLÉ, MOHAIR, LUREX, CHENILLE & MANY UNUSUAL FANCIES.

REQUEST YOUR COLOURS IN ANY OF THE ABOVE AND WE WILL TRY TO MATCH.



HAND KNIT YARNS

Double Knit Acrylic	£3.50 400grm Ball
Double Knit Acrylic	99p 100grm Ball
4 ply Acrylic	99p 100grm Ball
Aran Wool/Acrylic	£3.75 400grm Ball

ACCESSORIES

BUTTONS

NEW YARN SALES AT DUNSTON ACTIVITY CENTRE, GATESHEAD

Saturday 17th March 2001

10.00 am to 3.00 pm - FREE ENTRY

BROCHURE FROM UPPINGHAM YARNS

BARGAINS £2.99

ENGLISH-MADE
KNITWEAR & SKIRTS

(Callers only)

Our new e-mail address & website:-
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Please send me a mail order brochure and price details
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Send to: Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland
LE15 9QL (SAE please)

MKM

Delivery:- Up to 1 kilo - Post Rate
1 kilo to 30 kilos - Carrier £5.00 (Quote for Highlands & Export)